



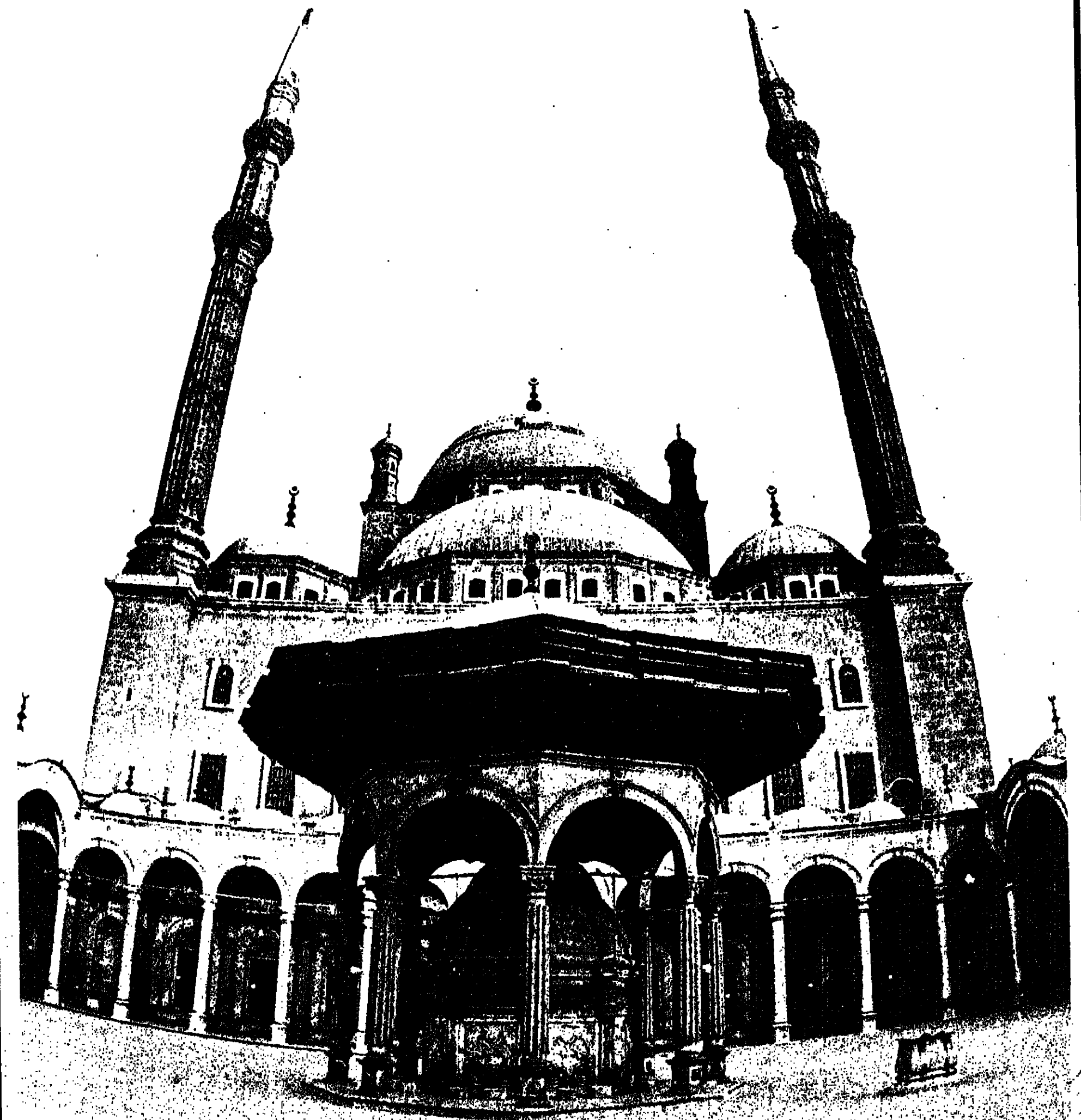
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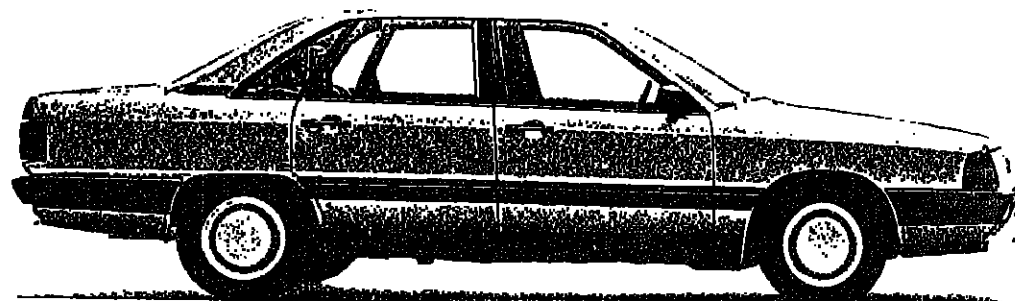
Friday, March 23, 1984

Five years of peace:
Egyptian angles



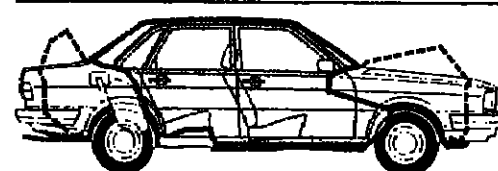
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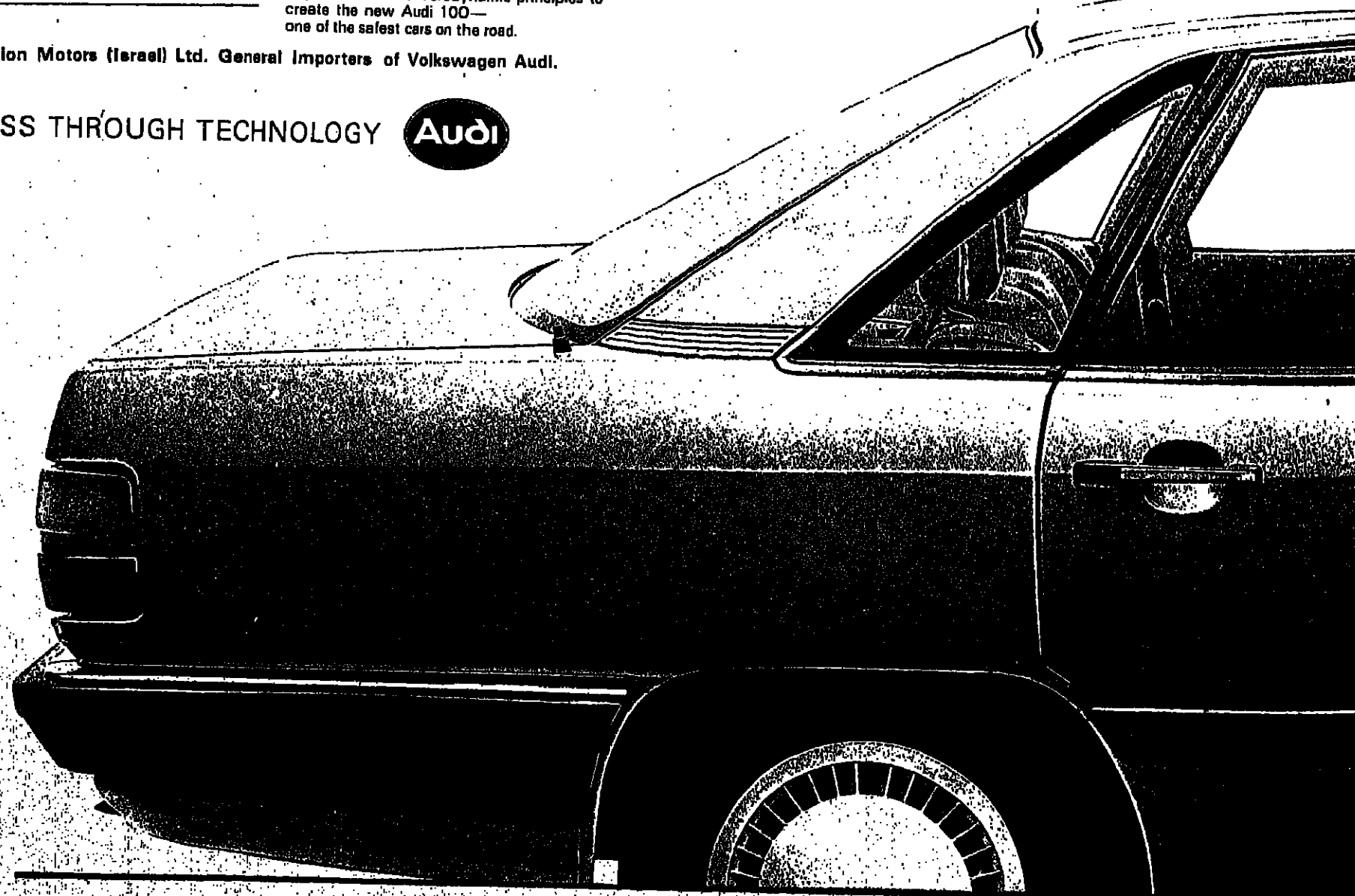
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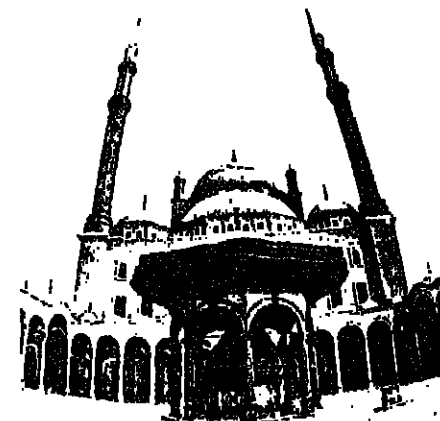
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In this Issue



On the cover: The Mohammed Ali Mosque in Cairo, photographed by Richard Nowitz.

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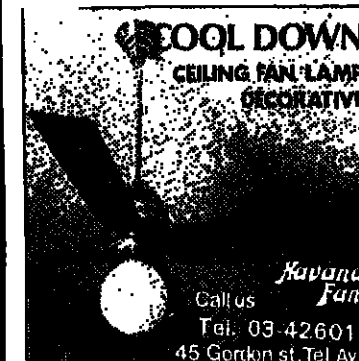
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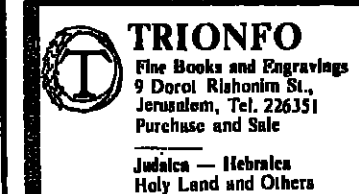
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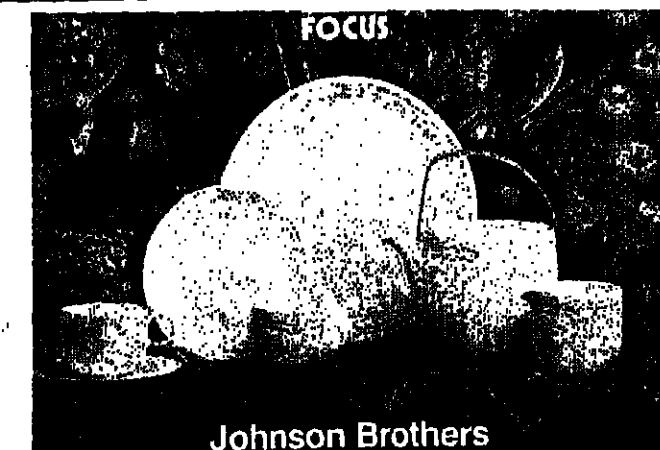
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THE JERUSALEM POST MAGAZINE

הכרזת השבוע

The Post's
YOSEF GOELL
gets evaluations
of Israeli and
Egyptian officials
on the state of
the peace signed
five years ago,
signified by the
Sadat, Begin
and Carter 'triple
handshake' on
March 26, 1979



Five years later

HAVE THE past five years done justice to the glowing words with which former prime minister Menachem Begin, assassinated president Anwar Sadat and ex-president Jimmy Carter graced the signing ceremony of the Egypt-Israel peace treaty on the White House lawn. Is the very banality of being able to hop on the regular evening plane to Cairo an indication of the success of the peace contracted by the two parties? Or are the mutual recriminations of a cold peace, and even of a mutual double-cross, more representative of the atmosphere between the two countries half a decade later?

In order to find answers to some of these questions we hopped the 19.55 evening flight to Cairo two weeks ago for a week's visit, our first since a 10-day visit in October 1978, in the euphoric days of the Camp David agreement, which provided the framework for the treaty that was signed on March 26, 1979.

The current political and diplomatic leaders of the two former enemy states periodically reaffirm their commitment to the peace treaty. But at the same time they lose no opportunity to accuse each other of reneging on those elements of the treaty which they consider of paramount importance to their respective countries.

In politics in general, but more so in the Middle East, due attention should be paid to what the politicians and striped-pants boys are saying. But much more attention should be paid to the accumulation of evidence in the field. In this regard it is clear that peace has been good to both Egypt and Israel.

An all-important question — especially for Israel — is whether the commitment to "no more war" could be easily reversed by Egypt at any time in the future. Five years have not been sufficient to provide conclusive evidence that the break-

through that Anwar Sadat made will not be reversed by some future Egyptian leadership. We will just have to wait and see.

WHAT are the politicians saying? Slightly over a fortnight ago Prime Minister Yitzhak Shamir, in the Knesset accused Egypt of "retreating more and more" from the Camp David framework agreement.

In replying to a motion for the agenda by Labour Party secretary-general Haim Bar-Lev, Shamir dwelt on the freeze in the various aspects of "normalization" which was supposed to follow the full return of Sinai to the Egyptians on April 25, 1982, a full two years ago.

In that debate Bar-Lev, attributed the Egyptian freeze on normalization to the war in Lebanon and to the Likud government's policy on settlements in the West Bank. Shamir countered that these were only pretexts, and that the real reason for the freeze was Egypt's desire to hasten her re-acceptance by the Arab world (which ostracized her after Sadat's "heresies" at Camp David).

Neither side to the Israeli debate denied that there was a freeze by the Egyptians on the implementation of those parts of the peace treaty which Israel saw as the *quid pro quo* for its relinquishing of Sinai, namely the normalization that was enshrined in a long list of specific agreements. The most galling aspect of the freeze to Israeli officials is Egypt's withdrawal of its ambassador from Tel Aviv after the Sabra and Shatila massacre several months into the war in Lebanon and its refusal to restore relations at the ambassadorial level.

The Egyptian Minister of State for Foreign Affairs, Dr. Boutros Ghali, spoke to *The Post* about a fortnight ago in his ornate office in the Foreign Ministry about Egypt's "deep disappointment" over what he termed

Israel's "deceptions."

The list of Egypt's disappointments is a long one. It begins with Israel's 1981 air strike against the atomic reactor in Baghdad (which came, embarrassingly, only a few days after Begin's meeting with Sadat at Sharm el-Sheikh). It continues with Israel's formal annexation of the Golan and of East Jerusalem, its "foot-dragging" in the West Bank autonomy talks, the war in Lebanon, its continued "provocative" settlement policy in the West Bank, and the stalled boundary dispute at Taba.

Ghali chose to concentrate with me on two issues: Lebanon, and autonomy for the Palestinian Arabs.

He began by reaffirming Egypt's opposition to Israel's military "adventure" in the north. I was surprised to hear him tell me that a few days before the beginning of the war in Lebanon, he participated in an Egyptian mission that met with Israeli Labour Party leaders in Israel at which the Egyptians had understood (and tacitly condoned) Labour Party opposition only to a "disproportionate" Israeli strike into southern Lebanon. This story, which I cabled from Cairo and was published in *The Post* on March 9, 1984, was subsequently denied by Ghali.

GHALI went on to say that whereas Egypt continued to insist on a total Israeli withdrawal from Lebanon, that was no longer a sufficient condition for the return of the Egyptian ambassador to Tel Aviv and for an unfreezing of the normalization processes. What was also essential was that Israel begin talks with the Palestinians on the fate of the territories — this was an integral part of the Camp David agreements.

Returning to the question of Lebanon, Ghali said that the feeling in Egypt was that Israel had "betrayed the whole peace process. The perception in Egypt is that the next

West Bank will be in southern Lebanon. There is the old idea of Israel wanting the waters of the Litani River, and a fear that Israel intended to annex that area too."

He spoke calmly but bitterly of Israeli "deceptions" in this regard. The fact that the Labour Party had in effect supported the Likud government's broader war aims in Lebanon was one such deception. The fact that the Likud government launched that war was in itself another deception.

Ghali and other Egyptian officials to whom I spoke in Cairo vehemently rejected the official Israeli thesis that the motive behind the Egyptian freeze on normalization was the avid desire of Mubarak's Egypt to return to the Arab fold.

The Egyptian foreign minister explains Israel's "deceptions" and "failure to live up to the letter and spirit of the Camp David agreements" by saying that "the Likud suddenly discovered that [Begin] had given up too much. They began to say that what had happened in the case of the return of all of Egyptian territory in Sinai to Egypt would not be permitted to happen on the West Bank."

ON THE Palestinian issue, Ghali complained that the Israeli military occupation of the West Bank was more oppressive than before the signing of the peace treaty. "The situation there is worse, and the Palestinians' perception of it is that it is ten times worse than it had been."

He charged that the agreement with Israel at Camp David was that nothing would change in the territories during the period of the agreement (the reference was to the five-year interim period of the autonomy before the final determination of the fate of the territories). On this, too, the Egyptians felt themselves deceived, he said.

In reply to my question as to whether the increased settlement activity

should not act as a spur to the Palestinians to agree to enter negotiations with Israel on the fate of the territories, in view of the probability that time was working against them, Ghali said this was mere "casuistry. But we ourselves have used that argument with the Palestinians, too."

Ghali's sense of chagrin was especially sharp in the context of Egyptian perceptions that all the Israeli policies had served to strengthen the arguments of the Arab rejectionists against the Egyptian peace initiative.

"From 1951 to 1977 the Egyptian leadership saw its role as leading the Arab world in a military and diplomatic campaign against Israel. After Sadat's visit to Jerusalem, our aim was to direct a new coalition for peace."

Israeli actions like the invasion of Lebanon played into the hands of the rejectionists in the Arab world, who argued against Egypt that peace with Israel was impossible, he said. "The Arabs were passive in response to Israel's invasion of Lebanon, because the rejectionists were basically pleased with it — it proved their thesis that no peace with Israel was possible."

Similarly, Ghali said, Egypt had hoped to encourage the moderates among the Palestinians to join in the peace process and to take part in the final determination of the fate of their lands. But Israeli actions undermined any such moderation.

In this context he argued that the failure of the mission of U.S. assistant secretary of state Harold Saunders, to woo the Jordanians and Palestinian moderates immediately after the Camp David accords, was due to Begin's statement at the time that Israel would not suspend its settlement activities in the West Bank, despite his commitment to the contrary at Camp David.

Enlarging on the claimed under-

standings that had been reached at Camp David on the Palestinian issue, Ghali said that Menachem Begin "in private conversation, had conceded that maybe we will have to give it [the West Bank] back, but not in my time."

Stressing the potentially all-important role of Egypt in furthering the peace process, Ghali noted that Egypt had been the one that broke the ice in concluding an armistice agreement with Israel in 1949. Egypt was also the first to conclude a separation-of-forces agreement with Israel in 1974-75. In both cases her lead had been followed by the other Arab belligerents, including Syria. That was the model that should have developed in the present case too, he implied.

Ghali concluded the interview by giving his "realistic assessment" that there would be no Israeli withdrawal from Lebanon, and thus no change in the state of relations, "before new elections in Israel."

DR ELIAHU Ben-Elissar, whom we interviewed before leaving for Egypt, was director-general of the Prime Minister's Office during the entire period of the negotiations and subsequently Israel's first ambassador to Cairo.

Ben-Elissar, now chairman of the Knesset Foreign Affairs and Defence Committee, clearly has a different view of events. "There was no Israeli double-cross and they have never accused us of one. We don't accuse them of that either. In our eyes, normalization is the very essence of the peace process. In their eyes, the level of those relations are a legitimate political tool."

"Whether the state of the peace is 'hot' or 'cold' depends entirely on them. The truth is that, even in Sadat's days, every additional prop to the peace process came at our initiative, never at theirs. In that sense, the situation under Mubarak has not become worse."

Intimately familiar with the litany of Egyptian complaints, Dr. Ben-Elissar ticked off Israel's responses:

On Lebanon: "No government in the world, including Egypt's, would have stood by idly in the face of the threat to her citizens, from the PLO in Lebanon. But when you take a closer look, Egypt's true interests in Lebanon are not that far from Israel's, having a Syria-free Lebanon."

On autonomy and the Palestinian issue: "Sadat, not Israel, suspended the autonomy talks. We are ready to resume them at any time."

On the Palestinian issue, "There was no double-cross. They had hopes — or rather illusions. But we told them, repeatedly, 'There will never be a Palestinian state west of the Jordan. Israel will continue to rule there.'"

"They were fully aware of our stand. But they hoped that the Americans would help them overcome Israel's position. It simply didn't work out that way. We didn't permit it to."

"The reason that Sadat finally suspended the autonomy talks was that he was convinced that Jimmy Carter couldn't apply pressure on Israel in an election year."

"We always told them that our interpretation of the autonomy concept, to which we had committed ourselves, was that of *personal* autonomy, to the inhabitants not to the territory."

"In formal terms we agreed to 'legitimate rights of the Palestinian people', not to their 'self-determination.'"

There is peace between Israel and Egypt, he says, but some aspects of the agreement are in the doldrums.



(Above) Boutros Ghali, Egypt's minister of state for foreign affairs, Prime Minister Yitzhak Shamir. (Below) Mustapha Khalil, former premier of Egypt, Dr. Eliahu Ben-Elissar, former ambassador to Cairo and now chairman of the Knesset Foreign Affairs and Defence Committee.



"The worst thing is that for some time now there has not been any direct dialogue between the top leaders of the two countries. That is a retrogression."

TRYING to understand what was actually agreed to at Camp David and in the peace treaty itself, one quickly gets bogged down in the fine points of Diplomatese. Dr. Mustapha Khalil, was Egyptian prime minister at the time of the negotiations, and defended the agreements before our National Assembly and the referendums that approved them. "I argue that there was no ambiguity at all in the agreements, and certainly not in those parts pertaining to the Palestinian issue."

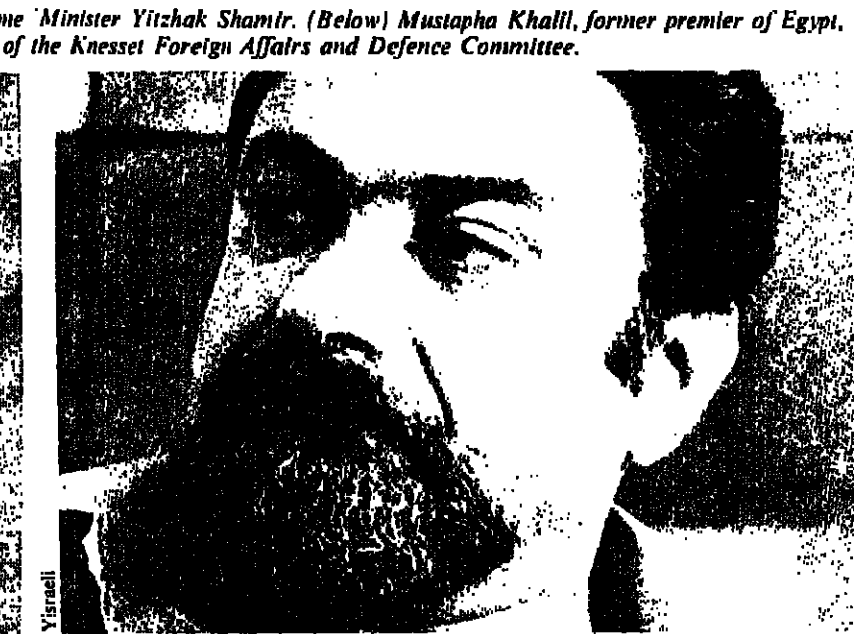
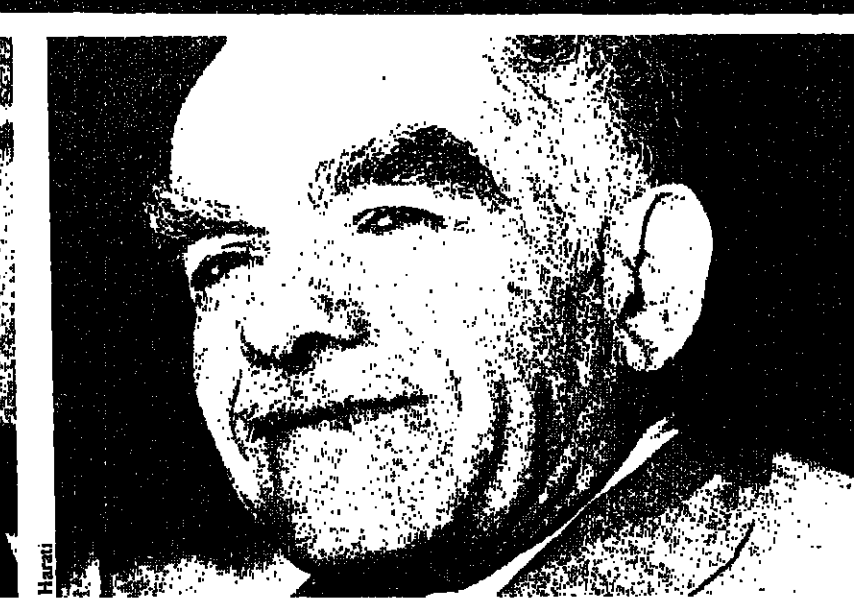
Khalil, who is today deputy chairman of the ruling National Democratic Party, received us in his well-appointed office in the Arab-Africa Bank. He can tick off the points of the Camp David agreements of the peace treaty by heart, as one who lived intimately through the process of their fashioning.

"From our viewpoint, we believe that Israel did not carry out her commitments under the Camp David accords on the obligation to work towards a comprehensive peace. In that sense she acted against the text and spirit of the agreement."

Dr. Khalil says.

The back-and-forth arguments on the real meaning of the Camp David agreements and the clauses of the peace treaty provide a good handle for understanding the different points of view. Dr. Khalil's claim for example that nothing was left ambiguous.

It depends on how one reads the texts. There is much to be said for the argument that the sections relating to the thorny Palestinian issue are full of "code words" which mean different things to the Israeli and



the personae involved. On the Israeli side, all the main negotiators are gone; Dayan has died. Begin has retired to seclusion and Ezer Weizman to his Colomby. The team which replaced them — Yitzhak Shamir, Moshe Arens and Yigal Cohen-Orad — all either voted "no," or abstained in the Knesset hall on Camp David.

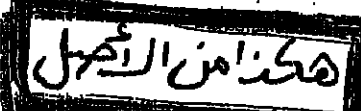
For the Americans, Jimmy Carter, Cyrus Vance and Zbigniew Brzezinski have been out of office for more than three years. That is in keeping with the usual lack of continuity in American policies and policymaking personalities.

Continuity among the Egyptians has been greater. The murdered Sadat is gone. But Mubarak, his successor, although not a party at Camp David, was fully informed of what went on there. And Boutros Ghali is still around, as are Mustapha Khalil, and Osama el-Baz, at Mubarak's side.

WHERE does that leave us, in our effort to assess the peace five years after it was signed? That will be the subject of a week's series of articles. In the meantime, allow us to quote one Israeli official who is very close to events in the relationship between the two countries, but who prefers to remain anonymous.

"We Israelis are totally unreasonable in our expectations. We forget what we got. We no longer marvel. I still do, despite the daily problems that I confront in the implementation of the peace."

Perhaps it would be well to compare the peace with Egypt with another peace agreement concluded in the Seventies, between the U.S. and North Vietnam. On the scale of comparison, the Israel-Egypt peace is a great success. Much less successful are the Israeli expectations of five years ago. But they may have been entirely unrealistic from the beginning.



IT WAS some fragments of an old manuscript shown him in 1896 by two Scottish ladies recently returned from the Near East that caused the Cambridge scholar to overcome previous scepticism and pack his bags for Cairo.

Solomon Schechter, reader in rabbinics at the university, had not even bothered classifying a box of "Egyptian fragments," as they were then called, that had been acquired by the university three years before. But the frayed pages of the two Scottish collectors made him realize that a scholarly treasure of unimaginable wealth had been found. The fragments were part of the text of Ecclesiastes or the Book of Wisdom by Ben Sira, written about 200 BCE. It was known only through its Greek and other translations because the original Hebrew text had been lost. However, the fragments held by Schechter, written in the Middle Ages, were in the original Hebrew.

The treasure Schechter was to discover — or, more accurately, rediscover — in the attic of the Ezra Synagogue in Cairo would not only shed light on religious literature but also open a spectacular view of daily life in the vibrant Jewish and other communities of the Arab world in the Middle Ages.

Part of this treasure will be exhibited at the Israel Museum beginning March 27. A collection of manuscripts lent by the Jewish Theological Seminary in New York will be displayed alongside the Dead Sea Scrolls, which are referred to as "the elder sister" of the Cairo manuscripts by Magen Broshi, curator of the Shrine of the Book. Broshi believes that the exhibition, to be on view for half a year, may be the first serious display of Geniza documents ever mounted anywhere.

The exhibits include a letter written in Spain by Rabbi Yehuda Halevi, one of the greatest Hebrew poets, and a legal opinion by Maimonides written in his own hand in Cairo.

The manuscripts were part of the Cairo Geniza, or repository for discarded Hebrew writing. According to Jewish belief, writings in the holy tongue bearing the name of God acquire a sanctity which demands that they be buried after use rather than simply discarded. This was extended in Cairo to embrace everything written in Hebrew, including secular documents, because the letters in them could be combined to form God's name. Thus from the 10th century, the Cairo Geniza came to be filled, not only with cast-off religious books but with intimate letters, bills of lading, poetry, court records, folktales, petitions to public authorities and sundry other writings that constitute the stuff of life in a literate society.

IT IS something of a historical mystery why the Cairo Geniza contained the hoard it did. The dry climate of Egypt explains why the ancient writings remained in such good condition through the centuries. But while many synagogues in a similar climate in North Africa had genizas, none contained ancient writings. It was, and remains, the custom to clear genizot every few years and bury the contents. However, the elders of the Cairo synagogue behaved otherwise, for reasons that are not clear. Their quirk has enriched our knowledge of our past beyond telling.

The Cairo Geniza has revised everything we knew about medieval Judaism and much about classical Judaism as well," says Broshi.

Located in a windowless attic in the synagogue and reachable only by ladder from the end of the women's gallery, the Cairo Geniza was difficult for researchers and collectors to get to, but was not totally inaccessible.

It had been seen in 1753 by a German Jewish adventurer and again in 1864 by a Jerusalem scholar. Despite a local superstition that disaster would befall anyone who handled the ancient writings, large amounts of material began to find their way into the hands of antique dealers and scholars in the early 1890s. And probably even earlier. A Russian churchman in Jerusalem acquired an important collection, which is today in Leningrad. The acquisition of a Budapest Jew has filtered down to the Hungarian Academy of Sciences. American collectors who acquired Geniza material in 1891 in Cairo presented it to Dropsie College, in Philadelphia.

The scepticism towards the Cairo finds maintained by Schechter, one of the foremost Jewish scholars of his time, changed after his identification of the Ben Sira documents, to a determination to bring the entire remaining Geniza to Cambridge for careful study.

With financial backing and letters of recommendation to the leaders of the Cairo Jewish community, he sailed for Egypt in December, 1896. He succeeded, after months of effort, in purchasing the bulk of what was in the Geniza and shipping it to Cambridge.

GENIZA STUDIES were revived in recent years by Prof. S.D. Goitein, whose multi-volume work, *A Mediterranean Society*, has extrapolated from thousands of documents a sweeping and fascinating view of the Moslem world and the northern Mediterranean shores.

From letters and deeds of sale, a picture emerges of medieval slavery, for instance, that is far different from the slavery later practised in the United States. Male slaves were rarely employed as menials and generally served as trusted business managers, not infrequently acquiring considerable wealth. Slaves held by Jews were converted to Judaism and upon being freed married Jewish women. Our forefathers who had fled slavery in Egypt had returned to be slaveholders some 2,000 years later, albeit humane slave owners.

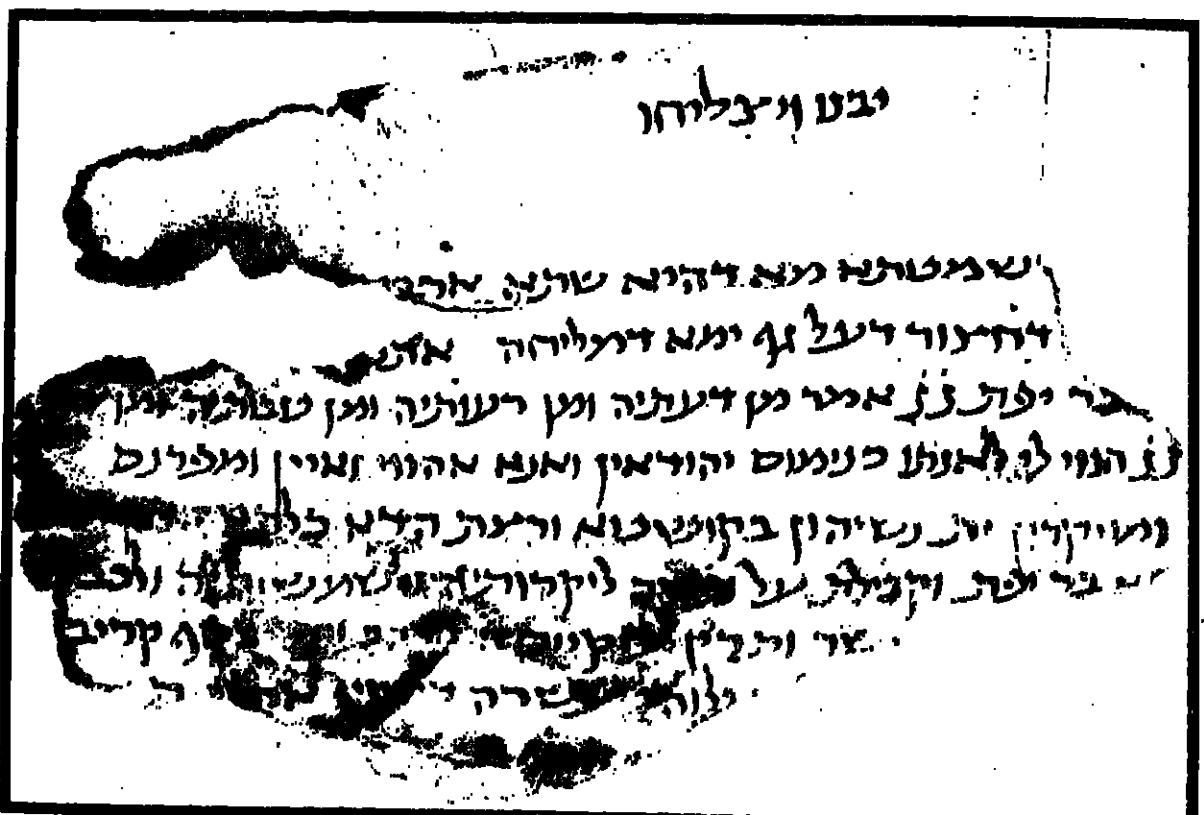
Slave girls, who had names like Musk, Gold (Dahab) and Dextery, were far more numerous than male slaves. While Islam placed a female slave at the sexual disposal of her master, Judaism forbade this and the Jewish courts did not permit a man to live in the same house with a female slave unless a female member of his family lived there as well. The Geniza records show, however, that the flesh sometimes proved weak.

In one case, a Jewish bachelor purchased a Christian woman slave probably brought to Alexandria by pirates. He converted her and lived with her in the house of his family. The young man fell in love with the woman and wanted to marry her. But Jewish law, strictly interpreted, forbids anyone from marrying a woman with whom he has been living illicitly.

The problem was presented to Maimonides and a document in the Geniza indicates the humane spirit that guided him. The rabbi-physician recommended that the man free the slave and marry her. Citing an ancient maxim, "Pay regard to God by disregarding the law," he said an opportunity should

Scraps of history

The love letters and bills of lading found in the Cairo Geniza were every bit as important as the major documents, in 'revising everything we know about medieval Judaism.' ABRAHAM RABINOVICH talks to Magen Broshi, who put together the first major Geniza show for the Israel Museum.



be given to those who want to mend their ways.

ONE OF the documents to be displayed at the Israel Museum is a responsa by Maimonides — one of 20 that have survived in his own handwriting — to a question put to him about a dispute in a rural Egyptian town between the local *mohel* and a physician who had a grudge against him. To spite the *mohel* the physician began offering his own services for circumcisions, distributing his fees among the poor so that no one could claim he was doing it for crass economic gain.

Maimonides ruled that this largesse did not outweigh the fact that the physician was stealing the *mohel's* livelihood. "Even if he [the physician] were needy, it would have been a sin. All the more so when he is not needy. This is cruelty and an excessive vindictiveness."

Another item is a letter from a merchant on a trip to India, which could take two years or more. Writing to his wife, the merchant notes that she has often rebuked him in her letters because of his prolonged absence. "I swear by God, I do not believe the heart of anyone travelling away from his wife has remained like mine. I am constantly thinking of you and regretting that I am unable to provide you with what I so much desire — your legal [conjugal] rights on every Sabbath and holy day, and to fulfil your wishes, great and small."

He even suggests that if she finds the situation intolerable, she should take steps for divorce. No address

was found in the space designated for it, which suggests that the trader might have had second thoughts.

The collection also includes tens of thousands of poems, most of them religious *platin*. "But there are also love poems by Yehuda Halevi and his peers which are among the greatest love poems ever written," says Broshi.

Halevi, who was also a physician, appears prominently in the Geniza, and there is a lively description of his stay in Cairo. "He notes," says Broshi, "that despite his age he was still capable of being aroused by young women and young men." He had left Spain well into his 60s, on his way to the Holy Land. Legend has it that he was knocked down and killed by an Arab horseman outside Jerusalem, as he recited his most famous poem. However, the Geniza records show, says Broshi, that Halevi died in Cairo after a few months' stay, without ever getting to Palestine.

The Geniza reveals the different practices of Palestinian Judaism vis-à-vis Babylonian Judaism, from which modern Orthodox practices stem. The *ketuba* or marriage contracts from the Palestinian community, for instance, were clearly different from the Babylonian.

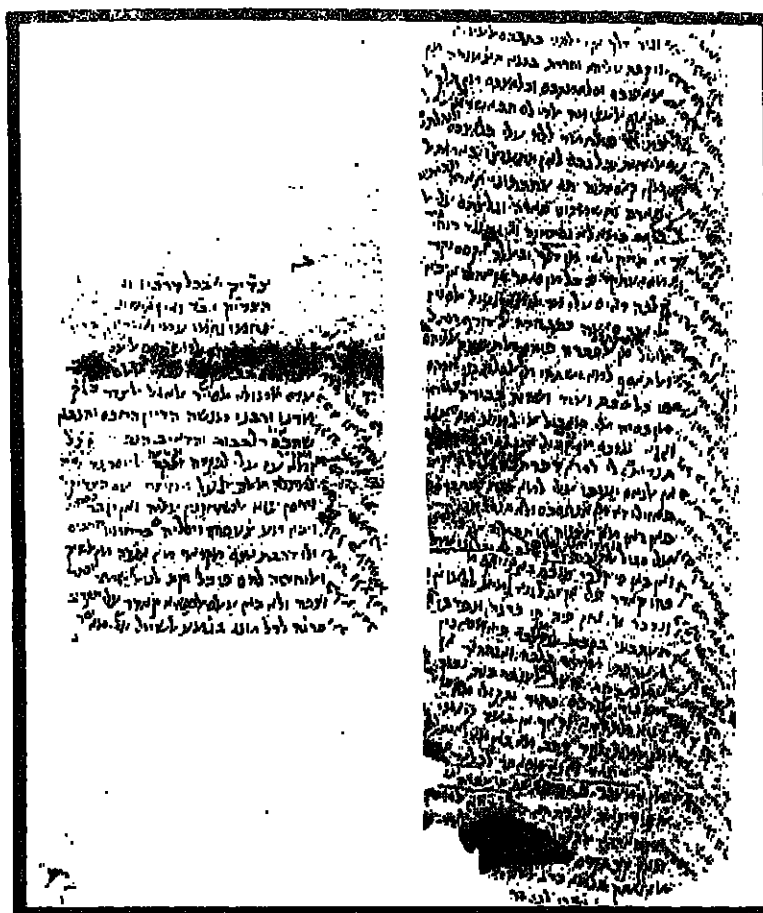
Among Schechter's most astonishing finds in the Geniza are copies of documents that would be found half a century later among the Dead Sea Scrolls, unearthed in Qumran, including the so-called Damascus Covenant. The Geniza versions had been written 1,000 years after the Qumran sect had dis-

appeared from history. Broshi's own interpretation of this phenomenon is that the sect had not died out with the destruction of the Temple but had continued to exist into the Middle Ages.

THE LANGUAGE used in most of the Geniza documents is Arabic, spelled out in Hebrew characters. The Hebrew language was used in correspondence with European Jews who did not know Arabic. Goitein finds the society of the period "eloquent and lucid." His works deal with the High Middle Ages, from the latter part of the 10th century to about 1250, and also shed considerable light on the social and economic history of the Islamic world and the Crusader period.

Jews lived in towns and villages all over Egypt in the Middle Ages, although it is not clear whether they represented a direct line of Jewish settlement from ancient times or whether their presence followed the Arab conquest. The Geniza reflects their society, but to a major extent it also sheds light on foreign Jewish communities. About 80 per cent of the business correspondence is with Tunisia, a great centre of Jewish learning, and Sicily.

Goitein suggests that the Geniza was widely used by merchants from those areas — particularly from the twin Tunisian towns of Qayrawan and al-Mahdiyya — who had temporarily settled in Egypt in order to run this end of their family trade. He suggests, in fact, that it was the Tunisians who initiated the idea of a permanent geniza that also



(Above) Letter from travelling Jewish merchant, apologising to wife in Cairo for not performing conjugal duties. (Below) Maimonides, who advised Jewish slave-owners in the land where their ancestors had once been slaves: Magen Broshi. (Opposite) Ketuba fragment. It is not clear whether document was defective, or whether the Ketuba was discarded because the engagement was broken.



served as a depository for secular documents.

There is surprisingly little material from Spain, considering the vital nature of that country's Jewish community and the considerable traffic between Spain and Egypt. Goitein believes that the Spanish Jews were served not by the Ezra Synagogue, which was known as the Palestinian synagogue, but by the nearby Iraqi Synagogue, because of the deep links between Spanish Jewry and the seats of Jewish learning in Babylonia. If they made use of a geniza, he suggests, it would have been in the Iraqi Synagogue. Unfortunately, however, that synagogue disappeared in the 16th century.

THERE ARE in all some 250,000 items from the Geniza collection, scattered in 20 libraries and other institutions around the world, including small collections in the Israel National Library and Schocken Library in Jerusalem. Three-quarters of the total material is in Cambridge, and much of it has never been published. Indeed, much of it has never been read. The bulk of it is of a religious or literary nature; Goitein estimates that about one-twentieth is of a documentary nature, providing insights into daily life.

The documents show, for instance, that credit in business played at least as large a part as it does today, even in retail business. When Maimonides was asked whether the veiled interest involved in these delayed payments did not

make them religiously objectionable, he said that without it most businesses could not operate.

It is apparent from the documents that both merchant and customer sat down to do business. "Let there be no other business to you on Sunday morning except sitting in the bazaar of the clothiers and picking up all you need." Sometimes items were sold by auction or, in the parlance, by "forming a circle" in which the purchaser indicated his intentions by standing up. Arabic manuscripts, for some reason, were allowed to be sold only by auction.

Keeping one's capital working was a prime rule of commerce. "Do not let idle with you one single dirhem of our partnership," writes a Spanish Jewish merchant from Tyre to his partner in Cairo, "but buy whatever God puts in your mind and send it on with the very first ship sailing."

The thirst for business intelligence is a central theme of the Geniza letters — news about prices, availability of capital, the political situation, the movement of ships. Business ethics were of a high standard and complaints about unfair practices in the Geniza documents — apart from late payments — exceedingly rare. "Your actions are not those of a merchant," was a very sharp expression of anger.

Merchants often accompanied their goods in medieval trade on the principle, stated often in the Geniza letters, that "one who is present sees what one who is absent cannot see." At the end of the trading season, a Cairo resident writes:

"The synagogue is desolate, for the Maghrebis [the Westerners — a reference to Tunisian Jewish merchants] have left."

No discriminatory restrictions barred Jews from any profession. Partnerships between Moslems and Jews were common, and while each religious denomination had its own courts and body of law, cases were frequently transferred between Jewish and Moslem courts — something difficult to imagine today. The Geniza reveals that in many professions, loans were provided by, and to, Jewish and Moslem members on the basis of mutual help.

The Geniza society shunned hire for wages as demeaning, apparently seeing in the employer-employee relation something akin to slavery. Many instances of "partnership" were veiled forms of employment that permitted the junior "partner" to retain his dignity.

Goitein has 450 distinct professions in the society depicted in the Geniza, indicating a high degree of specialization and division of labour. Married women were expected to engage in outside work and the marriage contract often stipulated whether their earnings were their own or their husband's. These ranged from practitioners of folk medicine and embroidery to bride-combers, an important job in any wedding.

There is no indication in the Geniza as to whether Jewish cooking differed from other cooking. Although bananas became popular in Europe and the United States only during this century, they were popular in medieval Cairo and Jerusalem. In one letter, a woman trying to persuade her nephew to visit her in her village tells him he will have plenty of watermelons to eat.

Merchant ships sailed on the Mediterranean in convoy to provide protection against pirates on the Libyan coast (whose descendants today display the same attitude towards international law). Standard ransom, whether for Jew, Christian or Moslem, was three prisoners for 100 dinars. Prices for women were somewhat higher if they had not been violated.

THE GENIZA reveals the remarkable openness of the Mediterranean basin to the free passage of goods, peoples and ideas during the High Middle Ages, despite political tensions and wars. In the Jewish world, this expressed itself in close links between points as remote as Iran and Spain, despite the frequent hostility of governments in between. Foreigners could purchase real estate and even be appointed to government positions.

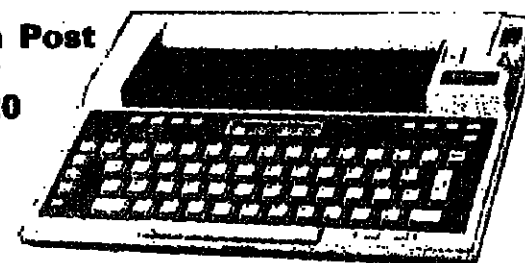
Goitein points out that the Jews, for all their travels and extended stays in foreign shores, had not turned into rootless cosmopolitans but retained a poignant attachment to their native land, wherever that was. A Moroccan pilgrim in Jerusalem writes longingly of returning "to my homeland and the inheritance of my fathers."

The Geniza exhibit at the Israel Museum will offer a tiny peephole into a broad and sunlit world generally overlooked in our preoccupation with the stormier chapters of our past.

Says Broshi: "For Jewish historians, it is terribly frustrating to see millions of documents preserved in monasteries and state archives, while Jewish records perished in fires or were lost during the Jewish wanderings. The Geniza is our compensation."

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Saturday, 8.30 p.m., The Israel Museum

הכרזת תוצאות



(Above) Second-generation Argentine Jews adopted the dress and the spirit of the pampas. Men and women in gaucho dress were photographed in 1930 in Rivera, in Buenos Aires Province.

LITTLE SHTETL ON THE PAMPAS

Little remains of Baron Hirsch's agricultural colonies in Argentina. A community of less than a thousand Jews survives in the regional centre, Moises Ville, which The Post's DAVID LANDAU visited recently.

IN 1943 Yosef Dreznin, the much-loved and respected Hebrew teacher in Moises Ville, founded a teacher-training seminary in the township.

In fact it was (and still is) a high-school-cum-seminary where most of the pupils study in the afternoon and evening, having attended secular high-school in the morning.

The seminary is housed in the premises of Moises Ville's Jewish elementary school, "Yahadut." And so the quaint, peeling, delightful school-house, built around an internal covered courtyard, hums with Hebrew and Yiddish from morning to night.

When this seminary was founded, hundreds like it were being ground

into dust, and their students into soap. Thousands of Moises Villes across the length and breadth of Europe were being obliterated. Perhaps that is what prompted the late Yosef Dreznin to act when he did, an act of faith and defiance.

Such sombre thoughts crowd in on the visitor, uninvited.

Haim Zohar, the secretary-general of the World Zionist Organization, becomes hoarse when he speaks of Moises Ville, so much does it remind him, he says, of Sassov, the shtetl in pre-Holocaust Europe where he was born.

The seminary's library is dusty, musty and unpretentious, a microcosm of Moises Ville itself.

Standard schoolbooks supplied by the Va'ad Hahinuh in Buenos Aires and by the Zionist Organization in Jerusalem are piled in rickety cupboards, alongside Aharon Megged and Shalom Aleichem.

One section is reserved for dog-eared Pentateuchs, Mishnas and prayer-books, a century old and more, printed in Berdichev, Lemberg, Zhitomir. These were the baggage of the immigrant-settlers who founded Moises Ville in the early 1890s, the first of the Baron Hirsch colonies in Argentina.

For miles and miles around Jewish villages grew up. Baron Hirsch's Jewish Colonization Association bought the land and

parcelled it out to the newcomers in 75-hectare campos or farmsteads.

MOISES VILLE was the regional centre. Its first official records were entered into a large ledger, in fine cursive Hebrew script. Who was born, who died, how many head of cattle, how many agricultural implements. In 1898 the "Mutua" collective marketing and social organization was set up. In 1926 the Banco Commercial Israelita de Rosario (the nearest large town, 300km. away) opened its doors in Moises Ville.

The cemetery tells the story too. In the early years there were many small headstones — children's graves. These were years of want

and struggle. The newcomers had scant knowledge of the rudiments of cattle-rearing on the flat, endless pampas. One long tombstone marks the resting-place of an entire family, massacred by marauding gauchos.

The stones of the next generation, now in marble, no longer in rough unhewn stone, extol Talmudic scholarship and piety. Some carry photographs, enshrined behind thick glass. The men have long beards; the women look devout beneath their head-shawls.

But the tattered, lovingly thumbled humashim and siddurim in the seminary library bring the story up to date. The surrounding villages have all been abandoned by their Jewish inhabitants. Their syn-



(Below) Eastern European immigrants in the Moises Ville synagogue, in early part of century; Aryeh Gelbert-Rosenthal, who has 'soul of a gaucho'; main street of Moises Ville, in 1904.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

BAROQUE MUSIC — Yehosh Hirshberg, Baroque violin; Itai Rosenthal, recorder; David Morris, Baroque cello; Nava Gazit, harpsichord; Bach, William Byrd, Couperin, Telemann, Handel, (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

A CAPELLA CONCERT — With the Freiburg Choir (Germany). Schutz, Mendelssohn, Schenker, Brahms, Bach. (M. Zion, Dormition Abbey, tomorrow)

BEERSHEBA DUO — Sara Fuxon-Hayman — Bert Herman, piano. Works by Schubert. (Israel Museum, tomorrow)

WINFIELD ORATORIO SOCIETY (U.S.A.) — Present Mendelssohn's Elijah oratorio. (Jerusalem Theatre, tomorrow)

KIBBUTZ NETZER SERENI WOMEN'S CHOIR — Conductor: Michael Ziller. Classical songs, folk songs, Israeli songs. (Tzavta, tomorrow at 9 p.m.)

THE ISRAEL CHAMBER ORCHESTRA — With the Freiburg Choir (Germany). Conductor: Wolfgang Schäfer. Haydn, Mozart, Beethoven. (Jerusalem Theatre, Sunday)

PHILHARMONIA QUARTET OF SAN FRANCISCO — Michael Sand, violin; Bruce Haynes, oboe; Susan Napier, cello, viola da gamba; Laurette Golder, harpsichord. Music of 17th and 18th centuries. (YMCA, Sunday)

VIOLIN AND PIANO RECITAL — Yair Klei and Victor Derezvanko. Schubert, Prokofiev, Brahms (Elin Kerem, Targ Music Centre, Monday)

"FROM BACH TO MOZART" — With the Jerusalem Symphony Orchestra. Conductor: Ilan Brown. Soloist Jean-Louis Steuerman. piano. Bach, Beethoven, Mozart. (Jerusalem Theatre, Wednesday, Thursday)

"ETNAHITA" — Mira Zakai, alto; Michael Allison, piano. Ravel, Wolf, Mahler. (YMCA, Thursday at 4.40 p.m.)

PIANO RECITAL — With Fu Tsang, Handel, Schubert, Chopin. (Tzavta, tomorrow at 11.11 a.m.)

BAROQUE MUSIC — Peter Houllinger, lute; Dudu Sala, cello; Yonit Weiss, harpsichord. (ZOA House, 1 Frisch, tonight at 9.30 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Conductor Zubin Mehta. Soloists Mikha Lachs, piano; Shlomo Mintz, violin; Jacoby, Messiaen, Brahms. (Mann Auditorium, tomorrow)

THE ISRAEL SINFONETTA, Beersheba — Conductor, Mendi Rodan; Soloist Shella Armstrong, soprano; Handel, Britten, Mozart, Guastalla. (Tel Aviv Museum, tomorrow)

THE ISRAEL CHAMBER ORCHESTRA — With Fu Tsang, conductor and pianist. Works by Mozart. (Tel Aviv Museum, Monday)

CHAMBER MUSIC MARATHON — Produced by Michael Ilan. Well-known Israeli musicians play works by Mozart, Schubert, Schumann and others. (Tel Aviv Museum, Tuesday at 5 p.m. — part I; 8.15 p.m. — part II)

THE ISRAEL CHAMBER ORCHESTRA — (Tel Aviv Museum, Wednesday)

A CAPELLA CONCERT — (See Jerusalem.) (Tel Aviv Museum, Thursday)

Haifa

HAIFA SYMPHONY ORCHESTRA — Conducted by Urs Schneider. Soloists Rivka Erez-Golani, violin; Irit Lyne, viola; Haydn, Reger, Yael Engel, Beethoven. (Ramat Hasharon, Yuvai, 57 Heshkita, tonight at 10 p.m.)

THE ISRAEL CHAMBER ORCHESTRA — (Haifa Auditorium, Tuesday)

Others

CONCERT — Yosef Arnelim, lute; Yoram Lyne, violin; Irit Lyne, viola; Haydn, Reger, Yael Engel, Beethoven. (Ramat Hasharon, Yuvai, 57 Heshkita, tonight at 10 p.m.)

PIANO RECITAL — Aviva Abaronowitz. Bach, Beethoven, Chopin, Schumann. (Ramat Hasharon, Yuvai, tomorrow at 9.30 p.m.)

CHILDREN AND YOUTH

Jerusalem

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 2 p.m.)

RACHELI — Puppet theatre for age 4 and above. Rachel's magical journey. (Train Theatre, Monday at 4 p.m.)

SNOW WHITE — Puppet theatre. (Train Theatre, Liberty Bell Garden, Thursday at 4 p.m.)

STORY-TELLING HOUR — (In English). (Israel Museum, Wednesday at 4 p.m.)

STORY HOUR — A collection of folk tales.

plus original stories. (Khan Theatre, today at 2 p.m.)

THE WAY BEHIND THE SHADOW — Puppet theatre for ages 4-7. The story of a kind monster. (Train Theatre, tomorrow at 11.30 a.m.)

Tel Aviv area

THE PRINCESS WHO DIDN'T LAUGH — Play. (Old Jaffa, Hasmith, tomorrow at 11 a.m.)

YOUTH CONCERT — With the Israel Philharmonic Orchestra. Conductor Zubin Mehta. Various soloists. Samaritini, Weber, Tchaikovsky, Mozart, Rachmaninoff. (Mann Auditorium, Sunday at 5 p.m.)

DANCE

Jerusalem

"KOL UDMAMA" — Moshe Ephraïm and company in a programme Sound and Silence. (Jerusalem Theatre, Tuesday at 8.30 p.m.)

NETTA PLOTZKY — "Life among Forms," theatre in movement. (Pargod, 94 Bezalel, tomorrow at 9.30 p.m.)

Tel Aviv area

CRUCIFIED WOMAN — Dance, theatre and sculpture with Eli Dor-Cohen (Neve Zedek, 6 Yehiel, tomorrow at 8 p.m.)

WEAR AND TEAR — Dance, theatre about clothes. (Neve Zedek, Monday at 9 p.m.)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (King David, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

GOLDEN GUITAR — Jean Mark Luxembourg plays classical pieces tomorrow and Wednesday. Marian plays songs on Thursday. (Zurba, 9 Yosef Salomon, at 8 p.m.)

ISRAEL FOLKLORE — Taste of Israel Dancers. Pa'amel Talmi folkdancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — With the Freddie Weisgal Trio. (Hilton, Monday at 9 p.m.)

JAZZ — With well-known musicians. (Pargod, Wednesday at 9.30 p.m.)

JAZZ — Freddie Weisgal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Thursday at 9 p.m.)

JERUSALEM FOLKLORE EVENING — Stories of old Jerusalem. Musical accompaniment by singer-guitarist Eli Zohari. (Tzavta, 38 King George, Monday at 8.30 p.m.)

JOE COCKER — Blues and rock concert. With 6 back-up artists. (Binyanei Ha'uma, tomorrow at 9.15 p.m.)

MUSICAL MELAYE MALKA — With new Diaspora Yeshiva Band. (M. Zion Centre, tomorrow at 9 p.m.)

THE TAVERNERS — American and Irish folk music, country music, jazz. (Pargod, Thursday at 10 p.m.)

TOFA'AH — Music by women for women only. (Israel Center, 10 Strauss, tomorrow at 9 p.m.)

Tel Aviv area

ARIEL ZILBER — Evening of songs. (Tzavta, tonight at 9.45 p.m., 00.15 a.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE CONFESSION — Extract from a work by Dostoevsky. (Khan, today at 2 p.m.)

ICARUS — Puppet theatre based on the story by Gabriel Garcia Marquez, about a mythical dream. (Train Theatre, Liberty Bell Garden, Tuesday at 9 p.m.)

RUN FOR YOUR WIFE — British comedy produced by the Yuvai Theatre. (Jerusalem Theatre, Monday at 8.30 p.m.)

Tel Aviv area

ACTORS ACT ACTORS — Neve Zedek production. The actor's dreams and ideas vs. daily life. (Neve Zedek, tonight at 10 p.m., Tuesday at 9 p.m.)

BED-KITCHEN, BED-KITCHEN — Comedy for one actress with Dina Doron playing three entirely different women. (Tzavta, Tuesday at 8.30 p.m.)

CASCANDO — By Beckett. Hasmith production. An adapted radio drama about story-telling. (Old Jaffa, Hasmith, Wednesday at 9.45 p.m.)

CITY SUGAR — A Beersheba Municipal Theatre/Yuvai production. The story of a popular radio announcer. (Habsimah, Small Hall, Sunday at 8.30 p.m.)

DESIRE — Habsimah production. A couple in crisis act out an English social comedy. (Habsimah, Large Hall, Sunday, Monday at 8.30 p.m.)

THE DOLLS' HOUSE — By Ibsen. Habsimah production. (Habsimah, Small Hall, tomorrow, Thursday at 8.30 p.m.)

THE FALL — By Albert Camus. Produced by Niko Nini. The rise and fall of a Puritan lawyer. (Old Jaffa, Hasmith, Tuesday at 9 p.m.)

RUN FOR YOUR WIFE — Rehovot, Wix, tomorrow at 8.30 p.m., Beit Hachayal, Tuesday, Wednesday at 9 p.m.)



Singer and guitarist Eli Zohari appears in an evening of Jerusalem folklore at Tzavta, Jerusalem, on Monday night.

GENTLEMEN THE HYSTERIA RETURNS — By Motti Chadi. Entertainment programme with singing, dancing and acting. (Beit Hachayal, tomorrow at 9.30 p.m.)

HABREIRA HATIV'IT — Selection of their songs. (Neve Zedek, 6 Yehiel, Wednesday at 8.30 p.m.)

JAZZ — Danny Gottfried, piano; Albert Pimentia, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Pilz, 84 Hayarkon, tomorrow at 11 a.m.)

JAZZ — With From the Other Side group. (Old Jaffa, Hasmith, tonight at midnight)

THE MAGICAL TRIO — Jazz with Michael Greenblatt, Itai Dvir, Zippora Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.)

MEIR ARIEL — Programme of songs. (Old Jaffa, Hasmith, Monday at 9 p.m.)

Others

APPLES OF GOLD — See Jerusalem for details. (Hilton, Monday, Thursday at 8 p.m.)

MOTTI CASPI — Plays and sings songs by Sushu Argov. (Rehovot, Wix, tomorrow at 9 p.m.)

SHALOM HANOCH — With 3 back-up musicians. Mellow songs. (Bat Yam, Tzavta, tonight at 9.30 p.m.)

Haifa

GENTLEMEN THE HYSTERIA RETURNS — (Shavit, tonight at 10 p.m.)

JOE COCKER — (Hachal Hasport, Monday at 9 p.m.)

Others

APPLES OF GOLD — See Jerusalem for details. (Hilton, Monday, Thursday at 8 p.m.)

HAMLET — By Shakespeare. Habsimah production. (Habsimah, Small Hall, Tuesday at 8.30 p.m., Wednesday at 6 and 9 p.m.)

HOME — By Harold Pinter. Camer Theatre production. A son returns home to introduce his wife. (Tzavta, tomorrow through Monday at 8.30 p.m.)

INTIMACY — By Sarra. Hasmith production. About 2 women friends and their complicated relations with men. (Old Jaffa, Hasmith, Wednesday at 8.30 p.m.)

THE LOST WOMEN OF TROY — Hanoach Levin's adaptation of Euripides. Camer Theatre production. (Camer, tomorrow through Tuesday at 8.30 p.m.)

L.S. DIONYSOS — Written and produced by Niko Nini. (Old Jaffa, Hasmith, tomorrow at 9.30 p.m.)

MUCH ADO ABOUT NOTHING — By Shakespeare. Haifa Municipal Theatre production. This version places the action in 1917, with Allenby's entrance into Palestine. (Habsimah, Large Hall, tomorrow at 6.30 and 9.30 p.m.)

NIGHT MOTHER — Produced by the Camer Theatre. A mother-daughter relationship. (Camer, Wednesday, Thursday at 8.30 p.m.)

THE PASSION (PRE-PARADISE SORRY NOW) — By Fassbinder. A couple living in Manchester try to live by the Nazi doctrine. (Old Jaffa, Hasmith, tonight at 10 p.m.)

PILLAR OF WOOD — Selection of political satire. Produced by the Tzavta Theatre. (Patah Tikva, Mofet, tonight at 9.30 p.m.)

THE ROTTEN HOUR OF 6 — Tzavta production. (Neve Zedek, tomorrow at 9 p.m.)

THE RUBBER MERCHANTS — Camer Theatre production. A sad story of warped human relations. (Tzavta, Wednesday, Thursday at 8.30 p.m.)

RUN FOR YOUR WIFE — Rehovot, Wix, tomorrow at 8.30 p.m., Beit Hachayal, Tuesday, Wednesday at 9 p.m.)

Others

DEVILS IN THE CELLAR — New Israeli play by Sami Michael. Haifa Municipal Theatre production. (Kfar Sava, Hachal Hatarbut, Sunday through Wednesday at 8.30 p.m., Tuesday also at 5 p.m.)

THE ROTTEN HOUR OF 6 — (Ra'anana, Tzavta, tonight at 9.30 p.m.)

RUN FOR YOUR WIFE — (Beersheba, Keren, tonight at 10 p.m.)

Hammer 'didn't know' of Health Min. order on child centre

Ministries clash over shut-down

Tsipi Kuper

The Health Ministry decided to close down the Talpiot Centre for the Child psychiatric institution without consulting or even informing us, complained Education Ministry officials.

The Education Ministry runs the school, which catered for the 30 children attending the centre.

The school is still open despite the close-down of the centre March 8. The children are bussed there every morning from their homes or from the Talbieh psychiatric hospital, where some are now hospitalized.

The school will remain open until the end of the school year, says Asher Mizrahi, deputy-director of special education. The ministry has an obligation towards the teachers employed, he says.

The ministry is not happy about

the decision to close the centre. Says Mizrahi: "We objected when the Health Ministry informed us about its intention to close the centre, and we raised our objections in the Knesset education committee last week."

Nor are they happy about the way the decision was taken.

A letter from Education Minister Ze'evulun Hammer to the parents of one of the centre's children said that his ministry had received no announcement from the Health

Ministry about their intention to close the institution. The letter, written on February 23, only two weeks before the close-down, added that there had been no coordination between them to find alternative frameworks for the children.

The matter is to be discussed again in the Knesset education committee next week.

The parents do not understand the haste in shutting the centre within two weeks of the announcement they received. They were

originally told that it would be closed on March 31, says the representative of the parents, Meira Halfon. Then they received notices that the transfer would take place on March 8, only one week later.

Since the children's ward in Eitanim psychiatric hospital is not yet ready to receive the new children, and since the school is continuing to run anyway, why was the Health Ministry so anxious to carry out the decision immediately? she asks.

Parents outraged

Tsipi Kuper

Parents of children from the Centre for the Child are outraged by the Health Ministry's decision and at the way their children have been treated.

"The ministry have been whitewashing the whole subject and telling us half-truths all along," charge the Halfons, the parents of seven-year-old Dudu.

Dudu had been at the centre since September. And his parents say that workers from his previous institution were amazed at the progress he had made there.

They are incensed at the Health Ministry's decision to send Dudu and the other children to psychiatric hospitals, Eitanim and Talbieh. "If the rationale behind the move is money-saving, surely the cheapest thing in the long run is to push him towards independence,

rather than institutionalize him all life long," says Dudu's father.

Some of the kids are now in two wards at Talbieh psychiatric hospital. Other children, including Dudu, are at home. In the mornings they go to the Centre for the Child school, which is still open. Other parents are also worried about their children's future.

Benny Sasson's 12-year-old son was moved to the adolescent ward of Talbieh. Sasson says he can already see signs of regression in his son's behaviour.

"My son spent three days in the ward with no activity to keep him occupied. Eventually he began to tear down curtains," says Sasson. He stresses that the Talbieh staff is doing its best to help, but they lack manpower and they are simply not prepared to receive new children.

When the centre closed down, Dudu Halfon was sent to Gan Hashoshanim in Talbieh. His

parents went to visit the place and decided to keep him at home. "The physical conditions of the place cannot be compared to the Centre for the Child," say the Halfons.

They raised their objections at a meeting with Health Minister Eliezer Shostak and other Health Ministry officials on March 1. "The officials answered our questions with half-truths," complained Halfon.

They complained at the meeting that Gan Hashoshanim was not suitable for the children. In contrast to the centre's yard with animals and play structures, Gan Hashoshanim does not even have a yard where the kids can play, they said.

They added that the place looks like a prison, that the door handles have been removed so only the workers can move from room to room and that narrow barred windows line the walls close to the ceiling.

According to Halfon and other parents present at the meeting, the response of the Health Ministry officials was that the bars are decorated.



Dudu Halfon: Was making amazing progress. (Rahamin Yisraeli)

Panceroti, Saté and all the trimmings

by Menachem Tolmi, Maariv, March 2, 1984

All you meat-eaters, the roast and barbecue variety, mean, who just can't wait to bite into those bloody steaks — and you with sausage filled dreams — all you meat and blood addicts — give your sagging bellies a rest, take pity on your blood, saturated with fat from all those flesh foods; hit back yourselves to the clean air of a vegetarian restaurant.

A vegetarian restaurant where you can eat and enjoy yourself, not a sterile sanatorium for stomach ailments and distressed souls.

This is a place that serves interesting dishes: where music is heard; where you can hold hands in a candle-lit corner. And it's kosher.

This vegetarian wonder you can find only in Jerusalem. The name: Zorba; address: 9 Rehov Yosef Salomon. It's one of those genuine, old-time Jerusalem buildings made of real stone. The entrance is through a typical 19th century courtyard. You ascend an outer staircase and enter into what was once a private home but is now a vegetarian restaurant, with "atmosphere" — old furniture and unusual dishes — live background music, and a guitarist three times a week. You don't have to be a vegetarian to enjoy Zorba's dishes. For instance, for starters, try that goshaw "Zorba's salad" — vegetables, Chinese sprouts, artichoke hearts, mushrooms, Roquefort cheese, olives, and a garlic and yogurt dressing. (Advt.)

You could follow this with Panceroti — cauliflower, Italian pesto, filled with vegetables, sheep cheese and olives. Or try the Samosa — a lump of Indian dough stuffed with whole chick-peas, and soya grains with chutney. Saté is also on the menu, but the slices of meat you would expect to find on the wood skewers are replaced by slices of tofu in an Indonesian sauce, the dish being served on a bed of seaweed. At Zorba, you can also order Shakti rice and Chino rice, with Chinese vegetables and mushrooms. Wine and beer are available, but why not drink fresh carrot or orange juice? As dessert, we suggest Suchi — a sweet confection of semolina and bananas, dates, chocolate and nuts; or three in Pannatino — flaky pastry with nuts and dried fruit, fried in honey.

After such a meal, you will probably agree that, even without meat, you have enjoyed a feast for the eye and the palate.

Dinner: 6 PM - 11:30 PM (Sat. after Sabbath)
Lunch: Noon to 3 PM - Mon., Wed., Fri.
Jaffa
Ben-Zvi
Zorba
Shalom
G. Park
Hofel

Satire at immigrants' demo

"Yes Minister," the British TV satire which has recently been taken off our screens, will make an unexpected comeback — opposite the Knesset next week.

Starting on Sunday, every day a

House guests

"Pupils and teachers from" the government religious school Zion Ezrai in Givat Mordechai received students and teachers from kibbutzim and moshavim in the Yezreel Valley as their guests this week.

The visit was part of the United Israel campaign launched by Education Minister Ze'evulun Hammer to bring religious and non-religious people closer together. (Hem)

different immigrants' federation plans to demonstrate against the housing and absorption policies of the government. The parody of "Yes Minister," with newcomers acting the parts of Israeli MKs, is one of the events planned.

"We are calling for an overall policy, instead of the present lack of coordination between the Housing Ministry and the Ministry of Absorption," says AACI assistant director Ira Cohen. "We want better housing and better mortgage

conditions. The federations of olim from western countries are particularly concerned about singles, who do not get the benefits young couples enjoy," he says.

Members of the AACI plan to demonstrate on Sunday, followed by Russians, South Americans, British and South Africans. They intend to continue the rallies for a fortnight, culminating in a night camp-out opposite the Knesset in a make-shift shelter.

T.K.

THE JERUSALEM POST

IN JERUSALEM

Editor: Joanna Yehiel

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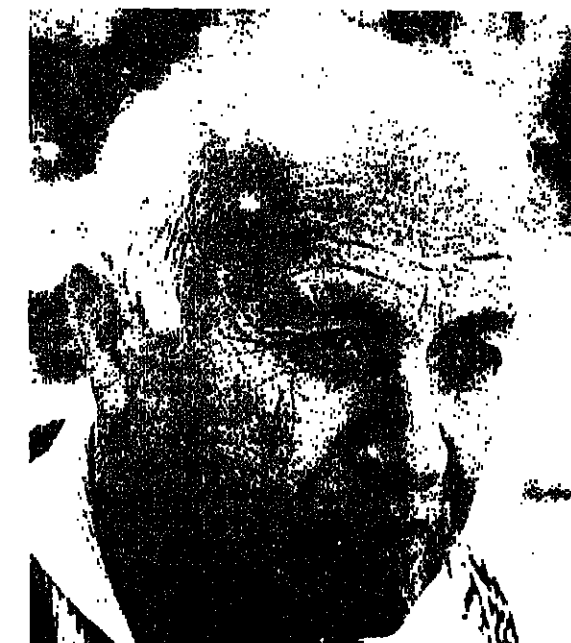
SHMUEL MERUEL, government worker, from Katamon: "Look, from any point of view, we need an election. The situation is very serious but the government can't control things because of coalition problems. Someone has to take charge. I don't know who I'll vote for."



ABDUL GALEB, security guard, 34, from Beit Nekufa: "Of course I want an election now. I support Labour and always have. They are more humanistic than the Likud and better for the workers."



AHARON PORUSH (a relative Aguda MK Menachem Porush) yeshiva student, from Nahlaot: "As an Agudat Yisrael supporter, I think this is a very bad time for an election. The internal situation in the Aguda is not suited for an election campaign at the moment. We are not organized."



SHIMSHON FREID, electrician, from Talpiot: "I feel the same as Shmuel. There is just no government at the moment. You just don't know who is running things. I don't know who I'll vote for, but I hope whoever wins is strong enough to control things."

★ Early elections: Capital's voters speak out

The election issue was in the balance this week. As Knesset members gathered to make their views known, *In Jerusalem* asked the voters what they thought. Should there be an early poll? And, if so, who will Jerusalemites vote for? Bernard Josephs asked the questions and Joel Fishman took the pictures.



NURIT EINHORN, 26, Hebrew University education student: "It's about time. We need a change of government above all. This administration doesn't work. They can't handle the situation they have created. I'll vote for the Alignment."



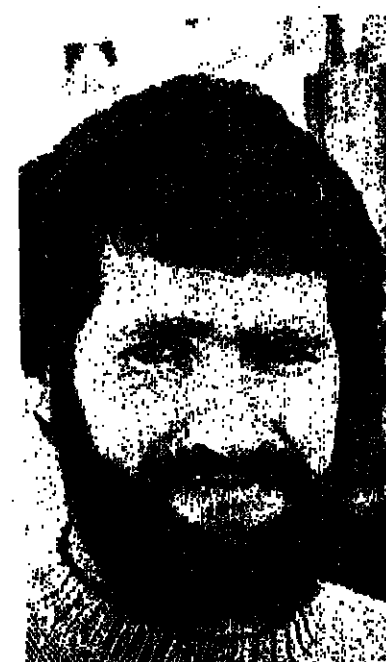
MANFRED VANSO, pensioner, from Kiryat Shmuel: "Last time I voted Likud. This time I'm not sure. Normally in a democracy it is best to let a government run its full term. But we have so much trouble and people are so disappointed that they must be given the chance to express what they feel."



YA'AKOV ROSENBERG, communications student from Kiryat Moshe: "Because I wear a kippa doesn't mean I support Likud. I think it's fantastic that now we may have a chance to throw them out. I don't know what I will vote, but it won't be for the Likud."



MARITA SIBOR, gardener, from Gilo: "I will be happy if there is an election. Like many people, I am fed up with the government. They haven't exactly been a big success. But as to how I will vote, well I guess that's the big question."



GILAD ZILBERSTEIN, economist from Nahlaot: "I'm all for it. With the way things are it is time the people got a chance to express their views, no matter who they vote for. I'm going to support Shinui."



SHLOMO AMIEL, 35, electrician, from Givat Hamivtar: "This is not the time for a poll. The economic and security situations are too serious. I'm not saying things are good under Likud, but I don't think the Alignment has any answers. I'm sticking with the Likud."

IN JERUSALEM

Home buyers sue,
demonstrate over delays

WAITING FOR RASSCO

★ Housing company: 'No comment'

Aaron Sittner
and Tsipi Kuper

The Perry's daughter deserves to be in the Guinness Book of Records: Six-month-old Ma'ayan has already moved flats four times.

Sharon and Simon Perry expected their new home in the suburb of Ramot Bet to be ready by June, 1983. It wasn't. Since then, they have been staying with in-laws and renting flats on a short-term basis.

The Perrys are not alone. They are one of the 116 families — many of them olim — who formed the Bayit Beyisrael ("a home in Israel") cooperative association in 1979 to organize the building of a homogeneous community of two-storey, semi-detached houses.

Now, eight months after the original completion date, the place looks like a ghost town, with half-finished houses standing empty and few workers on site.

Two weeks ago, the group sued Rassco, the building contractors, for breach of contract. Last week, Bayit Beyisrael members demonstrated opposite the Rassco

sales office on Rehov Lunz downtown. They claimed that the company has been deliberately dragging its feet in order to pressure them to agree to changes in the contract.

The court hearing was postponed until next Thursday while negotiations between the group and Rassco are underway. According to some members of the group, the contractors agreed to resume work on site in the meantime, "but in practice, it isn't so simple."

Rassco, the building company formerly owned by the Jewish Agency but subsequently sold to private interests, began work at Ramot Bet after winning the tender towards the end of 1981. The red-tile-roof cottages began to take shape, and progress was anxiously watched by the potential homeowners who had each invested between \$90,000 to \$185,000.

But as the deadline drew close, the project was far from complete. Rassco blamed the situation on the Lebanon war and the weather, and the group reluctantly agreed to an extension until November 12, 1983.

As the new "final" completion date approached, "all we saw was a tract of land with uncompleted



Hillel Butman (centre), former prisoner of Zion, demonstrated last week with other Bayit Beyisrael members against Rassco's alleged tardiness in building their Ramot Bet houses. (Scoop 101)

structures and hardly a worker in sight," according to a Bayit Beyisrael spokesman.

"So, in accordance with the provision of our contract with Rassco, we ceased linking our monthly payments to them to the Construction Inputs Index, and we have asked for payment of the penalty for delay prescribed by the contract."

Rassco's response, added the spokesman, was a threat to stop work altogether or, at best, "to link the pace of work to the level of the November 1983 Construction Inputs Index."

Since then, say group members, work in Ramot Bet has been progressing slowly. The date Rassco is now talking about is June 1984,

they say, but with fewer workers than ever on the site, "what guarantee do we have that this time they will get the job done?"

Caught in this situation, the members of the Bayit Beyisrael project face heavy expenses. They already are paying large sums for rent and for storage of their belongings.

Money is by no means the only problem. Aviva and Shmuel Zamir are wondering which schools they should send their three children to next year.

The Zamirs' eldest son will be going into high school next year, but they don't know where yet. They kept their 11-year-old daughter in the Rehavia Gymnasium when they

recently moved from Neve Sha'anani to a rented flat in Beit Hakerem. They didn't want to tear her away from her friends.

Their youngest child is going into first grade next year.

"Which school should we send her to?" they ask. "Until now she has been to a gan in Neve Sha'anani and one in Beit Hakerem. We don't want to keep moving them from one framework to another."

Ya'acov Hudar, managing director of Rassco, refused to comment.

"I have received several inquiries about this matter," he said. "Unfortunately, since court proceedings have been initiated, I cannot say anything because the entire matter is now sub judice."

Green light for women's committee

Amy Levinson

The interests of women from Mea She'arim and East Jerusalem, Rehavia and Kalamon, Gilo and Talbich will be the concern of a 31-member municipal women's committee now being formed in the city.

Taking the lead from the well-established women's committee of Haifa, Ruth Lev, head of the Jerusalem branch of Na'amat and the future chairwoman of the women's committee, approached Mayor Teddy Kollek and other municipal officials with her proposal following the recent nation-wide elections.

"We came to City Hall with a proposal for a committee which would represent the interests of and deal with the problems specific to women in this city," Lev told *The Jerusalem Post*. "The response was positive and the mayor gave us the green light to establish this body."

The aims of the women's committee — due to meet for the first

time in the next few weeks — are four-fold, according to Lev:

"We hope to establish a connection between municipal officials and the greater public of women; to encourage the cooperation of local women's organizations and voluntary agencies to work together in areas of vital interest to women; to allow women of different socio-economic backgrounds to work within a municipal framework to improve the overall status of women and the welfare of the family; and to promote a leadership of women in community activities and in neighbourhood councils all over the city."

The overall goal is to encourage the participation and interest of Jewish and Arab, religious and non-religious, academic and non-academic women, Lev stressed.

The committee will be established on a voluntary basis, its members representing elements from all political parties, neighbourhoods and social strata, and including Lev and the other two female members of the city council.

The way it was

Leah Abramowitz



HELL in Hebrew is Gehinnom (גִּהֵנוֹם), Gehenna or Hinné. A lovely, verdant valley lying between the southern slope of Mt. Zion and Abu Tor is called the Vale of Gehenna. It extends roughly from the Sultan's Pool to Ein Rogel and in ancient times marked the border between the tribes of Judah and Benjamin.

The name Gehinnom became synonymous with hell because of the altars (Bamot) and offering of children to Moloch, which were centred here. The prophets who ranted against the abominable practice of idol worship and particularly human sacrifices designated it "a cursed valley of suffering."

The practice of sacrificing children to the idol, Moloch, was a practice prevalent in the Middle East and was introduced to Israel during the First Kingdom. The idea was to give up the object most dear to the worshipper in times of danger or national crisis, as a preventive measure and to ensure the god's assistance. Kings Ahaz and Menashe themselves sacrificed their sons to Moloch. Kings Hezekiah

and later Josiah eradicated the practice which negated Judaism so thoroughly.

Some historians believe Jewish children were not actually sacrificed, but participated in a ceremony which initiated them into the pagan cult. But the predominant view is that "passing the child through fire" was to be understood literally. The Moloch was a huge bronze idol with the head of an animal (maybe a calf or a dog) with outstretched hands that inclined slightly. Its hollow belly, called Tophet, was actually a burning hot stove.

The ceremony was held in the valley, somewhat hidden from view, but close enough to the central holy sites of Jerusalem to give it credence. The burning stove gave off the only light. Musicians, playing flutes and drums, made a great noise to drown out the cries of the child being sacrificed.

The parents were present at the ceremony but were forbidden to cry out or express sorrow. They transferred the babe to the priest

who in turn placed him on the iron hot hands of the idol. From there the child rolled down the inclined arms straight into the Tophet.

At this point, the crowd went wild. They danced in an ecstasy of fervour, egged on by the drumming, the mysterious light and the smell of human flesh burning.

The word Tophet is still used in Hebrew to denote awful or terrible, as in "huni tophet" (a terrible heat) or "esh tophet" (an awful conflagration). Some claim Tophet was the actual spot in the Vale of Gehenna where the sacrifice to the Moloch took place.

The valley was also an ancient Jewish burial site from the First and Second Temple period. The sepulchres, sometimes found in natural caves, were decorated with intricately carved stonework. In later generations, Byzantine and Middle Age Christian groups buried their dead in the same place. There were also special graveyards here for pilgrims and visitors of all religions who died during their stay in the Holy City.

In modern times, a slum neighbourhood, Sha'amah, occupied the western end of the Valley. It was demolished before the Six Day War. Today, with landscaping and the renovation of the larger, old buildings left there such as St. John's Ophthalmic Hospital, the site is one of Jerusalem's most pleasing. The Cinematheque and the municipal school band's building are located here — one to reflect images of modern Molochs and one to drown out one's thoughts with the drumming.

IN JERUSALEM



Rosh Indiani's summer '84 look.

(Mula-Haramaty)

Fashion fair for capital

Greer Fay Cashman

When the subject is fashion, the location is usually Tel Aviv. But Liya Peres, coordinator of the fashion happening which takes place at Binyanei Ha'uma on March 27, 28 and 29, aims to prove that Jerusalem is just as smart.

The three-day event, open to the public, will feature fashion shows, including furs, leather, sportswear, beachwear, men's wear and a display of ethnic bridal outfits.

Leading manufacturers of clothing, accessories, jewellery and cosmetics will be operating stalls, and all goods on display will be for sale.

Bibal and Edith Kimche originals will be seen at the opening show on

Tuesday night; and Rosh Indiani's gala closing show on Thursday will include the crowning of Miss Fashion Fair, a beauty contest held under Rosh Indiani's auspices.

The beauty contest will be judged by members of Rosh Indiani's design team, and Nissim Mizrahi, the company's founder and general manager, will pick the winner from among 10 finalists.

The fashion fair is under the patronage of Mayor Teddy Kollek, who says that he is happy to see the development of new commercial ventures in the capital.

Peres anticipates that tens of thousands of people from all over the country will visit the fair to do their pre-Pessah shopping. If it is as successful as Peres expects it to be, it will become an annual event.

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Capital Calendar

Friday, March 23

9 a.m. - Thoral insights into the portion of the week with Rabbi A. Carmel, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshua.
10 a.m. - Rabbi Dr. H. Blumenthal lectures on *Psychological Aspects of Halacha*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshua.
11 a.m. - Guided tour in English, Rockefeller Museum.
2 p.m. - Temple Mount and Ophel archaeological excavations (also Mondays and Wednesdays) meet outside Dung Gate.
2 p.m. - Film *Graduation Exercises*, Jerusalem Theatre.
2 p.m. - Film *The Golden Pond*, Cinematheque.
2 p.m. - Jerusalem women's softball players practice, Sacher Park, Details Sunday 672130.
2 p.m. - Israel Trail Blazers Running Club, entrance Sacher Park, below Wolfson Building, Details 810163.
5.30 p.m. - Sabbath Service Har-El Progressive Synagogue, 16 Shmuel Hanagid Street, led by Rabbi Tuvia Ben-Chorin.
9.30 p.m. - Film *The Man who Fell from a Sky*, Travia, 38 King George St.

Saturday, March 24

7 a.m. - Bicycling in Jerusalem. Meet Zion Square, Details 817136.
9.30 a.m. - Morning service, Har-El Progressive Synagogue, led by Rabbi Tuvia Ben-Chorin, 16 Shmuel Hanagid St.
10.30 a.m. - Society for the Protection of Nature in Israel, Dr. Jeff Halper leads a hike (with commentary in English) through the Muslim Quarter, Meet Damascus Gate.
11 a.m. - Saturday Morning Forum, Jerusalem Theatre. Prof. Reuven Yaron and others discuss *What's New at the Broadcasting Authority*.
11.1 a.m. - Baroque Music, Travia, 38 King George St.
11.30 a.m. - *The Path Behind the Shadow*, Train Theatre, Liberty Bell Garden.
3.30 p.m. - Society for the Protection of Nature in Israel, Peace Ascent led by Abraham Lohrerbaum, Meet Dung Gate.

4.30 p.m. - *Sunda Shlehit* with discussion on the Chumash, led by Rabbi B. Horowitz, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshua.
5.30 p.m. - Society for Humanistic Judaism, study and song, Travia, 38 King George St.
7.30 p.m. - Film *48 Hours*, Cinematheque.
8 p.m. - *The Day After*, American TV film on the effects of the nuclear holocaust, Details 851889.
8.30 p.m. - *Eljah* performed by the Winfield Orotom Society, Jerusalem Theatre.
8.30 p.m. - The Freiburg Choir, Dormition Abbey.
8.30 p.m. - Tofah, Melave Malka concert for women only, OMNCSY Israel Centre, 10 Straus St.
8.30 p.m. - Special concert *An Evening of Schubert*, Israel Museum.

The first meeting of the Israel Calligraphy Society will be held at 8 p.m. on Thursday at Hechal Shlomo. The Calligraphy Society is an offshoot of Israel Bibliophiles, whose membership numbers over one hundred printers, graphic designers and calligraphers.

According to Edna Milron, one of the motivating forces behind the organization, most of Israel's calligraphers are based in Jerusalem. The Calligraphy Society will hold monthly lecture/workshop meetings which will be guided by experts in the field. The initial meeting on Thursday, will be addressed by Hella Hartman, who has been teaching calligraphy for twenty years.

For further information, please contact Edna Milron Tel. 710096.

9 p.m. - Melave Malka, Diaspora Yeshiva Band, Mount Zion near King David's Tomb.
9 p.m. - *The Road to Shalom Aleichem*, live performance in English, King David Hotel.
9 p.m. - Netzer Science Jewish Choir in a repertoire of classics, Travia, 38 King George St.
9 p.m. - *Shen and Wonders*, Gerard Behar Centre, 11 Bezalet St.
9.30 p.m. - Film *La Nette di San Lorenzo*, Cinematheque.

Sunday, March 25

10 a.m.-2 p.m. - Daily (Sunday to Thursday) Open Eye Jerusalem Science Centre 'Hands On' Science Museum, National Library Building, Great Ram Campus, Hebrew University.
11 a.m. - Guided tour in English, Israel Museum.
12 noon - Lecture on *Talmud Pesachim*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshua.
3 p.m. - Guided tour of Archaeology Galleries, Israel Museum.
5.30 p.m. - Daily (Sunday to Thursday), Light classical and folk music on the piano, Jordan Lounge, Lorraine Hotel.
6 p.m. - Daily till Thursday, inclusive, Rabbi Glazer lectures on *Hebrew Mysticism*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshua.
6.45 p.m. - *Mishnah and Jewish Theology Seen through Kohlen's Rabbinic*, Dr. Chaim Pearl, Centre for Conservative Judaism, 2 Agon St.
7 p.m. - Mishnah classes in Hebrew, Ramot Zion Synagogue, French Hill.
7 p.m. - Hebrew lecture series *How to put Put Jewish Law into Practice*, Ramot Zion Synagogue, French Hill, Information 816301.
7.45 p.m. - Israel Folk Dancing with Instructor, Lohb, King Solomon Sheraton Hotel.
8 p.m. - A Page of Talmud with Dr. Pesach Schindler, Centre for Conservative Judaism, 2 Agon St.
8 p.m. - Rabbi Shlomo Riklin begins a three-part lecture series on *The Pesach Hagaddah*, OMNCSY Israel Centre, 10 Straus St.
8 p.m. - Women's Study Circle, Nehama Griesman reveals insights into the Book of Exodus, Beit Chana-Chabad, 19 Eran St., Tel. Yehavich.
8 p.m. - Jewish Folklore and Thought, English Language Study Group, Ramot Zion Synagogue, of Bar Kochba St., French Hill, Details 816301.
8.15 p.m. - Torah and Peace lecture, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshua.

Monday, March 26

7 a.m. - Daily (Monday-Thursday), Progressive egalitarian minyan, Har-El Synagogue, 16 Shmuel Hanagid St.
2 p.m. - AATC Seniors games and handicrafts followed by 4 p.m. lecture by Marty Isaac on *How to Hope* for forthcoming book, Moadon Utsich, 9 Akiba St.
2 p.m. - Women's drama club with Andrea Luf, OMNCSY Israel Centre, 10 Straus St. Registration 36236.
3.30 p.m. - Overeaters Anonymous, Details July 811616.
4 p.m. - Society for the Protection of Nature in Israel, Aron Bir leads a hike through *Panorama years of history in downtown Jerusalem*. Meet Jewish Agency compound, Details 222357, 244605.
6 p.m. - German language course, ICCY, 12 Leche Refaim St.
6 p.m. - Reading Hebrew newspapers with Zeev Shifman, Centre for Conservative Judaism, 2 Agon St.
7 p.m. - Film *Stand In*, Cinematheque.
7 p.m. - Rotary Club, King David Hotel.
7 p.m. - Hebrew for Hebrew Speakers with Zeev Shifman, Centre for Conservative Judaism, 2 Agon St.
7 p.m. - AATC Halutzim Games Night, Details Eran 66243.
7.30 p.m. - Film *Campaign*, Cinematheque.
8 p.m. - Women's Study Circle, Rabbi Shmuel Griesman reviews *Current Talmudic and Talmudic of the Lubliner Rebbe*, Beit Chana-Chabad, 19 Eran St., Details 817174.
8 p.m. - Eliezer Whartman discusses *The Political Situation Today*, Hebrew University Forum, Centre for Conservative Judaism, 2 Agon St.
8 p.m. - *Tora and its Relevance* study of the weekly portion that was with Dr. Y. Ugelman, OMNCSY Israel Centre, 10 Straus St.
8.15 p.m. - Jewish Movement to Build the Third Temple, Details Rhoda Elavitz 632664.
8.15 p.m. - Alcoholics Anonymous, Alcoholics Rehabilitation Centre, 24 Hagadolach St.



Schubert enthusiasts are in for a treat this Saturday night, when the Beersheba duo, otherwise known as Sarah Fuxon and Bert Berman, give a piano recital of Schubert works at the Israel Museum. Dutch-born Berman settled in Israel in 1978 and teamed up with Sabra pianist Fuxon in 1979.

8.30 p.m. - *The Square*, Jerusalem Theatre.
8.30 p.m. - *The Artist and His Public*, debate between artists and critics, Israel Museum.
8.30 p.m. - An evening of Jerusalem folklore with anecdotes relayed by Hishah Shilo, Yehuda Kintzinger and Rivka Weingarten and music by Eli Zohari, Travia, 38 King George St.
9.30 p.m. - Film *First Blood*, Cinematheque.

Tuesday, March 27

9 a.m. - Full day workshop in Macrobiotic Cooking, with emphasis on women's ailments, Info Yona 961895.
9.30 a.m. - Le Leche League meeting, home of Mrs. Lal, 8 Caspi Road, North Talpuz.
2.30 p.m. - Women's class in creative Jewish singing with Ruth Muller, OMNCSY Israel Centre, 10 Straus St.
3 p.m. - Guided tour in English, The Shrine of the Book.

Joggernaut



Purim in Tel Aviv, and the streets are thronged with thousands of people masquerading in traditional... shorts and running shoes?

Queen Esther costumes were nowhere to be seen, amongst the blizzard of sweaty, sneakered runners and joggers, who were gathered not for the festive holiday, but for the fourth annual Tel Aviv Marathon. 310 foot-sore athletes competed in the main event, which was won by a wheezing Rumanian electrician, just ahead of two Hungarians, huffing and puffing. Several runners, suffering the agony of de feet, no doubt, complained that the course was several kilometres too long.

Two shorter races attracted 4,500 perspiring participants from 15 countries. Some spared their soles by competing on wheels, including a girl on roller skates and a number of wheelchair athletes.

Your friends and relatives abroad want to know more about Israel and the Middle East, including the 'racier' side of life here. They should be reading THE JERUSALEM POST INTERNATIONAL EDITION every week - 24 pages taken from the week's issue of THE JERUSALEM POST, Israel's only English-language daily. Order a gift subscription today.



Dental damage. Good health is considered indecent for a woman of 70, so Orin (Sumiko Sakamoto) breaks one of her teeth in a scene from 'The Ballad of Narayama', the elemental tale of a Japanese village at turn of century.

WALKING TOURS

Jerusalem
Jerusalem Through the Ages
Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. - Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. - The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. - The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. - Archeology in the Jewish Quarter: Israelite Tower, Cardo, Ramat House (2 hours).

Monday at 2 p.m. - Sites of special Christian interest.

Wednesday at 9.30 a.m. - The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. - The Mt. of Olives in Jewish, Christian and Muslim belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3 1/2 hours (unless otherwise stated). Tickets may be purchased on the spot. All tours are guided in English.

Archeological Tours

Daily at 11.30 a.m., Friday at 9 a.m. - Jewish Quarter archeological and historical tour.

Sunday through Thursday at 9 a.m. - Temple Mount Seminar, from First Temple period to the present.

Sunday through Thursday at 10 a.m. - Excavations below Temple Mount.

Sunday through Thursday at 1 p.m. - City of David, First Temple period.

Tours last approximately 2 hours. Meet at Cardo Information booth, Jewish Quarter. Tickets on the spot. In English.

Other towns.

Daily expeditions to old Jewish Quarter of Safed, synagogues, War of Independence landmarks, cemetery. Tel. 067-30448.

SPECIAL EVENTS

ANIMATED FILMS - Twelve short films by Paul Driessen, one of Holland's leading animators, with comments by Driessen. (Hula Cinematheque, Sunday, 9.30 p.m. Tel Aviv Cinematheque, Tuesday, 7 and 9.30 p.m.)

(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

FILMS IN BRIEF

THE BALLAD OF NARAYAMA - Japanese director Imamura's film is a hard-hitting, pitiless analysis of human existence. The world we live in is reduced to fundamentals, with 2 guinea pigs, survival and sex. Vividly portrayed scenes not always pretty, but worth looking at carefully.

BIG LAUGH - An Israeli collection of "Candid camera" skits, by Yehudi Barkan.

THE BOYS FROM BRAZIL - An excellent thriller based on a modern-day Nazi plot to rebuild the Aryan Race. Dr. Josef Mengele, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is so terrible yet so believable that the audience responds not only with feelings of suspense but also of horror. Gregory Peck, Laurence Olivier, James Mason and Lilli Palmer make an excellent cast.

BREATHLESS - A modern American version of the first feature film by Jean Luc Godard. Underground director Jim McBride repeats the film without any of the characteristics that gave the original its uniqueness. It is an opulent American production, a typical Hollywood soap opera, everything digested beforehand, so who needs it?

THE CANTERBURY TALES - Eight of the bawdiest of Geoffrey Chaucer's twenty-four tales, directed by Pier Paolo Pasolini. English dialogue.

COUP DE FOUDRE (LOVE AT FIRST SIGHT) - The love between a Jewish and Catholic woman in Europe during WWII. Too many threads left untouched - not likely to leave a lasting impression.

EDUCATING RITA - About a young woman student of literature, and her elderly professor who falls in love with her. Sharp dialogue adds to this successful adaptation of this London play. Excellent performances by Michael Caine and Julie Walters.

FANNY AND ALEXANDER - A story of a family in a Swedish provincial town at the turn of the century. Director Ingmar Bergman's

disposition is more sunny here than in his previous films. Outstanding camera-work and acting in this depiction of life, which is very easy to watch. Much food for thought.

THE LORDS OF DISCIPLINE - Army trainees are subjects of sadism by a violent gang on their base.

I LOVE YOU, CARMEN - Directed by Carlos Saura, based on the opera, with music by Bizet. Stuffed sympathetic camera-work makes this film good entertainment.

LE MARGINAL - A police officer sets out to catch a band of criminals, and his extravagant ways of doing so bring him into conflict with the financiers of the operation. Starring Jean Paul Belmondo.

MIDNIGHT EXPRESS - A young American, caught trying to smuggle hashish out of Turkey, is sentenced to 30 years imprisonment. His experiences with a barbaric system of "justice" and a grotesque prison system form the basis for this shocking and important film. Excellent acting by Brad Davis, John Hurt and others.

MUDDY RIVER - Japanese film directed by Koshi Oishi. An excellent depiction of insights into a child's world, and the lost innocence which follows with experience and living.

AN OFFICER AND A GENTLEMAN - A street urchin with strong character proves he can endure all the hardships of the course for navy pilots and becomes an officer. Traditional melodrama, well made and well-acted.

PINK FLOYD, THE WALL - A film of the performance of rock stars Pink Floyd. Dig the music, dig the movie.

THE PRODUCERS - The unmistakable stamp of Mel Brooks in this comedy about a hard up producer and his accountant (Zero Mostel and Gene Wilder) who try to produce the worst musical ever made in a complicated plot to make a fortune.

REAR WINDOW - Re-release of Alfred

Hitchcock's 1952 film. About an immobilized news photographer who watches the goings-on at his neighbours' apartments. They just don't make movies like this anymore.

RETURN OF MARTIN GUERRE - Set in a remote French 16th-century village. Constructed as a thriller, the audience is invited to guess who the real Martin Guerre is, and questions of ethics, morality and truth are raised. This film is a rewarding experience.

SUPERMAN - Superstars, superstars and super-duper special effects take us from Superman's birth on the Planet Krypton to his arrival at Metropolis as Superman, the defender and protector of the forces of good.

SEVEN (REQUIEM FOR A FOOL) - Swedish movie seen through the eyes of a murderer, simple-minded but no fool. Outstanding acting by Stellan Skarsgard in the lead role.

TERMS OF ENDEARMENT - The relationship between a self-centred mother and her daughter over a period of 15 years. James Brook's Hollywood production is an ideal combination of laughter and tears. Superb acting by Shirley MacLaine, Debra Winger and Jack Nicholson.

TO BE OR NOT TO BE - Producer Mel Brooks in a funny remake of this 1942 film about a theatre company in occupied Poland. With Mel Brooks and Anne Bancroft in the lead roles.

TRADING PLACES - The prince and the pauper theme is back again, this time in Philadelphia. When the guys are good, they are very good, but too many silly plots in between.

YOL - 5 jailed Turkish men are given a week's furlough. Through their stories, we get to see Turkey and her people. Excellent filming and some incredible performances make this a film no true film buff would want to miss.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

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THE TROCKADEROS are coming. After a cancelled announcement, some time ago, "Les Ballets Trockadero de Monte Carlo" will really be here, opening in Haifa on April 10 and going on to Tel Aviv, Jerusalem and Yagur. Their hosts will be the Batseva Company. They will come after appearing in Austria and Italy.

Four of the 11 dancers — all in their 20s, all handsome and witty — came to take a preliminary look at us a few days ago.

"Married?" I asked. "No, we're all bachelors — but we all have fiancées," they said.

Girls wild about them? "Yes, especially in Japan."

Despite the fancy name of the company, the dancers are all Americans, and the curious thing about these four is that they came to classical training in their late teens. Yes, they had danced before that, but now they do the second acts of *Swan Lake* and *Giselle* — "And I can do 16 fouettés and am working towards the 32 [the star number in Bolshoi terms]," said one.

Known everywhere as "The Trocks," they have travelled widely since they began as a male company 10 years ago. There were women among them at first but the male satirical pieces were so successful that they changed to all-male. Company director and ballet master Natch Taylor is one of the original members.

Are they dancers or comedians? "Something of both. We parody the styles of George Balanchine, Jerome Robbins, Martha Graham, Isadora Duncan — but we really dance."



Ballerinos

DANCE
Dora Sowden

How good are they? "Well," said Natch, "we're invited back again and again in many places, annually

design shoes (and he also liked to cook) and the other would have liked to be a portrait photographer. But they all loved to dance — "And it pays the rent," said Zami Zamora.

OF THE works presented by the Kibbutz Dance Company at the Tel Aviv Museum on March 14, Victoria Green's *How are the Mighty Fallen* was a striking new work. There was a passionate drive in the choreography. There was a deep sense of communication.

In a way it could be interpreted as a political ballet. Front stage, a man carried a load of rope made of tatters and a woman straightened it out behind him. The rope was often shifted but there was always the suggestion of a barrier, of a border.

The choreographer used grouping, both wide and close spaced, to carry the thrust of sorrow and striving. At one point a man was held up on an altar of backs and at another on a cradle of laps. While the lighting (by Yael Rothman) was dramatic, it lacked sufficient colour. More shading of the rope and also of the imaginative white costumes beautifully designed by Eli Dor-Cohen would have added significance. Nevertheless the images were compelling and the implications thought-provoking.

Unusual for the Kibbutz Company, the dancing, though admirable, seemed to concentrate on technical moves more than on emotional content. Perhaps the difficult beat of the intense Bartok music set problems and perhaps this will be adjusted in later performance. The work deserves many. The company was well geared to

the light weight of Spider Kedelsky's *Waiting for...* also a new work — in three sections. In the first, Kedelsky didn't take into account that nobody, but nobody, gets left at a bus stop in Israel if there is still an inch of standing room inside. He did, however, get jazzy humour out of the waiting, and his way of suggesting passing buses with lines of dancers was cute.

SEVERAL of the capital's dance schools and centres provided a programme at the YMCA on March 13 under the auspices of the Jerusalem Municipal Cultural Department.

Duets of little dancers in various stages of progress took part in items that drew enthusiasm from devoted friends. Among those responsible for choreography were Anna Finkler, Klara Bondy, Ora Shoval, Alexander and Emma Livschitz, Raheli Gideon, Lital Katz and Tamara Mielnik.

The occasion also included items that deserved a better setting. Yaron Margolin choreographed and danced in a trio with Rebecca Margolin and Yardenia Navon. His style showed changes from previous work. The flick of the hands by the dancers at the end of a phrase and the casual way they walked before sudden action had the kind of tension and relaxation seen in new trends of body awareness. The dancing was highly skilled.

The Rubin Academy also presented items choreographed by Prof. Livschitz, Paul Bloom and Barbara Schreiman — for which, unfortunately, I was unable to stay.

Bon voyeur

THEATRE
Uri Rapp

general survey — I wish there were space for that — let me say that *The Homecoming*, apart from every other quality of great drama, is the epitome of *spectatoritis*.

This is not the usual Pinter horror play, but the anxiety lurking behind "normal", everyday activities is in the text — and almost missing in this interpretation.

The play is about sex: the drive, the lust, the fascination and the commercialization of it. It is also about manipulation, using others as objects and not as individuals.

It is also about women as regarded by men — nurses, help-mates, earth-mothers, whores, merchandise, exploited and exploiting, all in one.

It is also about the theatre, watching an action develop, helplessly, like an irreversible destiny.

It is also about post-war England, or the post-war West for that matter, and about the new *lumpenproletariat* of the welfare state.

It is also about intellectuals and their confrontation with *real* life, meaning lous and the half-world of social parasites. It is also about homecoming, showing the man who has succeeded in rising from his social class (from sponging petty-bourgeois to university professor) coming back and reverting to his origins.

The spectator is represented on the stage by the inactive and compliant intellectual. And finally, the woman: strong-willed and calculating, or a victim of sexual instinct? A business woman or a nymphomaniac?

It is a sign of a great work of art that so many questions can be answered in so many different ways.

ILAN RONEN, in directing this play for the Tel Aviv Cameri Theatre, has chosen the more realistic, or naturalistic, method of interpretation. Something of the dreamlike quality of a Pinter play gets lost in the process and the impression is close to two-dimensional. The setting, by Adrian Vaux, enhances this trend.

The precision of movement, of entrances and exits, of dialogue —

for a change, every word is clearly audible — do not compensate for a certain lack of passion in the action. The pervasive sexual atmosphere should, in my view, be clogging and lascivious; here it is cool, and almost antiseptic. The coolness should be left to the professor-husband and to the audience. This performance is good in itself; it does less than justice to Pinter.

The really exciting thing about this production is the acting. Yossi Yadin surpasses himself in the part of the father, Max. It is one of his great roles: a cantankerous old man, a parasite masquerading as a pater familias, a liar who deceives himself about his dead wife, a natural psychologist who sees through the woman — his daughter-in-law — as soon as he sets eyes on her.

Sandra Sadeh, as Ruth, the only woman in the cast, does not radiate either lust or calculating greed; she acts, presumably according to instructions, the quasi-elegant woman who has risen in the world, who has no moral or emotional scruples, no wit or motherly feelings; she just goes along with the desires of the males around her. This is a finely wrought and well-thought-out performance.

Ilan Dar has a less difficult role: his task is to be indifferent, take things as they come and put up with them — and he does it well. Asher Zarfati, as Lenny, supplies the



Yossi Yadin and Sandra Sadeh in "The Homecoming."

ominousness behind it all. Yehuda Fuchs, the taxi-driver who keeps the family, and Joey, the other son and would-be boxer, make up the ensemble. The team-work is admirable.

The Cameri, in reviving *The Homecoming* after 16 years, has given us a good production of a great play. Some of the spice has evaporated; even the obscenities do not shock any more. But the presentation would have been improved by more ambiguities and ambivalences. It is too straightforward as it is now; but it is still one of the best shows around.

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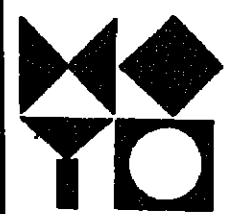
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Sat. at 7:30 pm: 48 Hrs.
9:30 pm: La Noire di San Lorenzo
Mon. at 7 pm: Stand In
7:30 pm: I Compagni (small hall)
9:30 pm: First Blood
Tues. at 4 pm: The Earthling
7 pm: Grand Hotel
7:30 pm: Dragees au Poivre (small hall)
9:30 pm: Harry and Tonto
Wed. at 7 pm: China 9, Liberty 37
7:30 pm: Regain (small hall)
9:30 pm: 4 Nuits d'un Reveur
Thurs. at 7 pm: The Grissom Gang
7:30 pm: The Joyless Street (small hall)
9:30 pm: The Day of the Locust
Fri. at 2 pm: The World According to Garp

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EXHIBITIONS

MASTER DRAWINGS FROM THE UFFIZI GALLERY An extraordinary show of 50 drawings by Italian masters of the 16th and 17th centuries, focusing on the Renaissance, Mannerism and the Baroque, and including, among others, Leonardo da Vinci, Michelangelo and Tintoretto. Through the show lent by the renowned Uffizi Gallery, Florence, Italy, the Israel Museum is honored to participate in its 400th anniversary celebration. This show is held within the framework of the cultural agreement between Italy and Israel.

Ryerson Museum - "Happy Moments (Opera)" A new series of paintings using industrial paints on wood, by one of the prominent artists of the younger generation.

Small Scale Modern Sculpture from the Museum Joseph Zaritsky - Oil paintings and aquarelles. **Henric** - 45 Years of Design (courtesy of Sydney Cowan, London). **David Schreier** - posters and advertisements.

Art Looks at Art - Paintings. **Tom Seidmann Freud** - Illustrations of children's books (courtesy of Dubek, Ltd). **Seraps** - creating home theater sets and greeting cards (courtesy of Marianne and Walter Griesmann, London).

Permanent Collection of Judaica, Art and Archaeology **Kadesh Barnes** - a fortress from the Judean Kingdom (Rockefeller Museum). **How to Study the Past** (Rockefeller Museum). **Special exhibits:** Gold Coins of Israel, King of Asum c. 640 C.E.

Image of Power - A finely carved, rare, Maya stone figure representing an enthroned ruler (courtesy of Robert and Helen Kuhn, Los Angeles) - from March 27.

EVENTS

CONCERT Saturday, March 24 at 20.30 **AN EVENING OF SCHUBERT** With the Bar, Sheva Duo, pianists Sere Fuxon and Bert Berman.

CHILDREN'S FILM Sun, 25; Mon, 26, Wed, 28; Thurs, March 29 at 15.30 **CHOMPS** - The Million Dollar Dog.

DEBATE Monday, March 26 at 20.30 **THE ARTIST AND HIS PUBLIC** A debate between artists and critics "To whom does the artist appeal?" Series sponsored by Jerusalem Plaza.

FILM Tuesday, March 27 at 18.00 and 20.30 **THE PRODUCERS (USA 1967)** Dir.: Mel Brooks; with Zero Mostel and Gene Wilder.

CHILDREN'S STORY HOUR Wednesday, March 28 at 18.00 For 7-9 year olds with children's participation (in English).

SPECIAL SCREENING Saturday, March 31 at 20.30 **REDS (USA 1981)** Dir.: Warren Beatty; with Diane Keaton and Warren Beatty.

GUIDED TOURS IN ENGLISH

Museum: Sun, Wed, Fri, at 11.00; Tues, at 16.30. **Rockefeller Museum:** every Friday at 11.00. **Shrine of the Book:** Tues, March 27 at 15.00.

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TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv - Rodco, Etzion, La'an and Castel; Jerusalem - Klatim. Museum is located on Ruppel Street, Tel. (02) 688211.

THE NAME Shohei Imamura can't mean very much to Israeli audiences. One of his much earlier movies, *The Pompadour*, was shown here, but it didn't do very well, for it wasn't really pornographic.

Now, thanks to last year's Cannes Festival, things may change. Imamura's latest effort, *The Ballad of Narayama*, beat some formidable competitors to grab the Golden Palm, and the ensuing publicity wasn't lost on our distributors. What's more, the film has plenty of sex and violence, both ingredients highly regarded for their box-office appeal; hence it was safe to assume that the film would do at least passably well in Israel too.

And now is the time to put this theory to the test. For the public will be asked to vote, with their feet and their pocketbooks, and decide whether they can stand sex and violence when no punches are pulled and there are no Hollywood cosmetics to soften the blow. *The Ballad of Narayama* is a hard-hitting, pitiless analysis of human existence; it may well cause some of the audience to feel uneasy, and some may even consider it revolting.

Imamura's basic thesis in this film is very simple: man is an integral part of nature, and once you remove his outer costumes and cultural masks, you can't help facing the basic facts: there are two impulses guiding his steps all through life, survival and sex.

Once you reduce human behaviour to these two simple constants, you can start your search for those specific qualities which, after all, give us the right to consider ourselves superior to other species.

Imamura's script is based here on a couple of novels written some 25 years ago by Shichiro Fukuzawa, which were already turned into an award-winning film in 1958 by another remarkable Japanese director, Keisuke Kinoshita.

Imamura was then a young and inexperienced craftsman; he would have loved to get a shot at it, but nobody offered him the chance, and he had to wait a quarter of a century before - to his amazement - he was invited by a major studio in his country to do it. But he shouldn't have been surprised. After he started making movies in the late Fifties, he managed to establish for himself a reputation as a man excessively interested in objective realism, if objectivity means not siding with your characters but considering them dispassionately, and if realism means never shrinking from portraying the behavioural excesses these characters may be capable of. And in the same spirit, he has shown a keen interest in documentaries - so much so that for much of the Sixties he stayed away from fiction films and used hidden cameras in order to reveal some of the more unsettling facts about his fellow countrymen.

IN THIS FILM he combines these tendencies very nicely. There is no conventional narrative line. If anything, the plot deals with the way the four seasons unfold in a remote Japanese village, sometime around the turn of the century. It is true that the story focuses mainly on old woman Orin, her son Tatsui, and their family, but they are an integral part of the population of the village, and their destiny is inevitably linked to the others. And the villagers are only one factor in the general design of Mother Nature. Like the animals, they are ruled by the same scheme of things in which they are all equally negligible.

The opening shot moves into

Fundamental images

CINEMA
Dan Fainaru

the little village on the slopes of Mount Narayama covered by heavy snow; the closing shot moves out of the same village, one year later, as it is once again covered by snow. Within this space of time, we are invited to witness an almost ethnographic examination of the customs, behaviour and conditions of the people in this village.

It may be argued, possibly with some justice, that such villages are things of the past, that the whole movie is just history, and as such its interest is limited. This might seem even more reasonable if one considers the fact that Imamura opts for a naturalistic style that does not suggest, as his predecessor's film did, any sort of symbolism. These are the hard facts of life.

Yet one should remember that we live in a period that views with mounting suspicion any artistic attempt to dissimulate facts by using allegorical devices - therefore realism is recommended as the most persuasive way of approaching your audience. Also, once you go again through all the events projected by this picture, and reevaluate them, it becomes obvious that there is a strong resemblance, as awkward as it may be to admit it, between the characters on the screen and humanity as we know it.

Let's take the religious aspects which are, at first glance, pagan and totally removed from our own age and culture. The villagers know of no definite deity, respect no established rite; but they believe in some sort of Superior Force, usually identified with nature, which preordains much of their lives. And because of that, even if they don't really know what that Force is, they feel it should be kept satisfied.

Now consider the religious customs of most modern people in the 20th century. They will tell you, if they are sufficiently progressive, that they regard most religions as equally obsolete; they do not accept old-fashioned rites, but they basically believe in the existence of a Supreme Being, not necessarily identified as Jewish, Christian, Moslem or whatever.

Rather, they would define it as that Force which has created everything and supervises - or, should we say, monitors - all our deeds, without taking an active part in them. Maybe it is Mother Nature they are talking about just like the villagers, who are looking for signs that could be interpreted as the wishes of the God of the Mountain.

Now let's look at the morals of the villagers. Survival and sex are the two forces determining their lives. They make their meagre living by the sweat of their brow and every little grain of corn, every cup of rice and every dried fish is valuable, a fortune that is not to be squandered or touched without permission by unauthorized hands.

Resources are limited, and one should therefore carefully plan his family, so it will never increase beyond his means to provide for it. If one more mouth is added, another mouth has to disappear, and this is the moral consideration behind the law accepted by one and all, that once a person has reached the venerable age of 70, he should be carried by his offspring to the top of Mt. Narayama and be left there.

This is also the moral considera-

tion that prevents a second son from taking a wife, for the village cannot support the heavy burden of an additional family. Naturally, daughters are more welcome in this place than boys, because daughters can be sold as a commodity to neighbouring villages, whereas boys will want to establish their own homes and no village can afford that.

THIS MAY sound very remote from our own experience; but try assessing how important our own struggle for survival is in our daily schedule, how much we sacrifice to it, and how much is determined by this struggle, and you may find that not that much is different on the slopes of Narayama.

If you also consider how important property is in our society, and recall how many wars have been caused by property, you will be less shocked by the savage punishment inflicted by the villagers on thieves. Not to mention the fact that they at least have a sound moral justification which we quite often lack - for in the village, when food is scarce because somebody has helped himself illegally to your reserves, the winter can become a deadly and invincible enemy.

For Imamura, there is no question that all the human behaviour shown in this film is a direct result of our being part of the animal world, and he keeps pushing parallels from this world: copulating toads, a fox in a chicken coop, a snake swallowing a mouse, a hawk swiping a rabbit from under a hunter's nose, an owl peering grotesquely at the human comedy around him.

The human and the animal meet when a bitch is the only sexual relief available to a younger brother who is not permitted to take a wife and whose body odour is so repulsive that no woman can bear to come near him.

Does this mean that as far as this filmmaker is concerned men are no better than animals? Only seldom does he allow for a margin in favour of his humans. It is that margin which causes Orin to be embarrassed by her good health at the age of 70; it is that same margin that makes it so painful for her son Tatsui to carry her to the mountain when the time comes. And it is the understanding that, however difficult it is to accept these decisions, they are the only means of survival for the race and for this reason should be imposed on those too weak to comply with them, which finally puts humans on a higher level than the animals.

PERHAPS the most stunning things about this film, and the qualities that will gain it the most admirers, are its incredible beauty and the careful way Imamura draws his concentric cycles. Into the cyclic sequence of the year's seasons, he fits in the cycle of life and death, all this in a never ending, perpetual repetition of itself as something that started long before the film and will continue after it is over.

Nature and characters are vividly portrayed; lusts and passions are furiously palpable; pain and sorrow are understandable. The people in this film are never the kind one identifies with, and yet they are never very far from oneself. It is the world we live in, reduced to its fundamentals, which may be an embarrassing set of images to bear for those who consider themselves superior and beyond this stage. It is not always pretty but it is certainly worth looking at carefully.

For the record



(Above left) Paul Ben-Haim. (Right) Odedo Partos.

MUSIC & MUSICIANS/Yohanan Boehm

THE NEXT book will be Avner Bahat's *Life and Work of Odedo Partos*. Unlike Ben-Haim, Partos did not stick to the confines of the Mediterranean Style. He was born in Budapest in 1907, and studied with Hubay and Zoltan Kodaly; his searching, active mind could not be satisfied with the temporary solution of the East-West contrast.

When he arrived in the country in 1938 - invited by Huberman to be first violin in the Palestine Symphony Orchestra - Partos (like Ben-Haim, Lavry, Boscovich, Avidon, and others) fell under the spell of folksinger Bracha Tzefira,

and his first compositions were very much influenced by Oriental traditions. He stayed with the orchestra until 1956.

Around 1960, he turned to 12-tone technique, but apparently this did not answer completely his quest for a language to express his inner urge, and he increasingly included Eastern practices - embellishments and small intervals - in his later compositions.

He played viola for 15 years (1939-54) in the Israel Quartet, and performed as a soloist many times in Israel and abroad. In 1951, he became director of the Rubin

Academy of Music in Tel Aviv, being made a professor in 1961. He was awarded the Israel Prize in 1954 and received many other prizes - Unesco, Engel (twice), ISCM, etc. - and was frequently an adjudicator in international competitions; he also gave seminars and lectured at universities until he became seriously ill in 1972. Nevertheless he continued composing, and his work catalogue contains concertos, symphonic poems, works in free forms for orchestra, and chamber music for various combinations.

Among his best-known compositions are the following: Concertino (a string quartet written in Hungary and later revised for string orchestra, showing Bartok's influence was the only composition Partos recognized and listed prior to his arrival in this country), *Dmuyot* (Images), *Tehilim* (Psalms), *Hezlonot* (Visions) for chamber orchestra, *Neitivim* (Paths) and *Ein Gev* for symphony orchestra; and, of course, the three concertos for viola.

Of his chamber music, several string quartets, *Maqamat* for Flute and String Quartet, *Agada* (Legend) for Violin, Piano and Percussions, and *Neivla* for Wind Quintet can be heard from time to time.

TWENTY-FIVE years ago I wrote this about him in my "Composers' Corner":

"Tall, his beautiful viola looking very small on his broad shoulders, Partos is completely free of any stage mannerisms. Wherever he appears, he strives only for one thing: to play as well as possible, to give

the right interpretation to the music before him, no matter when [it was] written [or] by whom. Natural and modest, he is full of temperance and energy. His interest in others is unlimited, as is his willingness to help and advise anyone who asks for his assistance. Like every real artist, he lets everyone share in his riches. When he discusses a musical problem, Partos always has examples ready. Despite his heavy build he quickly grabs a score from his bookshelf and demonstrates his point at the grand piano in his modest, but exceedingly pleasant, study.

"A good storyteller, he is always ready to tell of his experiences with famous musicians. Like almost every other Israeli composer, Partos himself copies his scores and parts for duplication by snipprint to save on the expense."

PARTOS WAS one of this country's most remarkable personalities, musical and otherwise, and his place among the very best Israeli composers is assured, even if his personal style did not find followers or imitators.

His archives have been turned over to Tel Aviv University and include many letters from famous musical personalities - ranging from Arnold Schoenberg to Nadia Boulanger - with whom he was in close contact.

Bahat's forthcoming biography is eagerly awaited; I hope it will help to make the life and work of Odedo Partos more generally known. More up-to-date recordings of his symphonic and chamber music should be prepared in order to keep his musical heritage alive for future generations.

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This Week in Israel • TEL AVIV MUSEUMS

Beth Hatefutsoth

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EXHIBITIONS
1. Memories of Jewish Poland - 1932
Photographs: Nachum (Tim) Gidal.
2. Jews in Germany from Roman times to the Weimar Republic (Until March 28, 1984)

JEWS IN CINEMA THEATRE
"The Boys from Brazil" The attempts of Neo-Nazis to conquer the free world. Starring: Laurence Olivier, James Mason, Gregory Peck, Lili Palmer. Dir.: Franklin J. Schaffner. Thursday, March 29 at 8:30 pm.
Admission Fee: IS200; for members of Friends Association: IS200.
Courtesy of **bank leumi** בנק לאומי

EVENTS
1. Argentinian Jewry A lecture (in cooperation with the "Briti Rishonim" Organization and the Zionist Council in Israel). Lecturer: Prof. Moshe Bar-Asher, Moderator: Alexander Manor.
After the lecture, the film "Days of Awe in Argentina" will be screened. Monday, March 26 at 4:30 pm.
2. Man, People and the Universe in Martin Buber's Teaching A discussion in conjunction with the exhibition "Jews in Germany from Roman times to the Weimar Republic". Participants: Dr. Dominique Bourel, Prof. Uriel Tal, Dr. Paul Mendes-Flohr, Arieh Simon. Moderator: Avraham Shapira. Monday, March 26 at 8:30 pm.

Beth Hatefutsoth is located on the campus of Tel-Aviv University (Gate 2), Klausner St., Ramat-Aviv; Tel.: 03-425161. Buses 13,24,25,27,45,46,74,79,274.

Z.O.A. HOUSE

ZOA HOUSE DRAMA CIRCLE presents a playreading of "12 ANGRY WOMEN" by Reginald Rose
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THE ABILITY to defend, together with hiding and declarer play, is one of the three basic bridge skills. Perhaps it is the most difficult; defenders do not see all of their side's assets. Today's deals show some interesting defensive possibilities.

Skill in defence

BRIDGE George Levinrew

Deal 1
North
♠ 1094
♥ K9654
♦ 6
♣ Q953
East
♠ A Q32
♥ 102
♦ J93
♣ K J2
South
♠ K J7
♥ A J83
♦ A Q7
♣ A 64

The bidding:
West North East South
1 Pass 3 Pass 2 NT
Pass 3 Pass 3
Pass 4 All Pass

OUR FIRST deal came up in a contest between France and Great Britain. The French South was Paul Chemla, a world champion; David Price, a newcomer to the British team, was West.
The opening lead was a low diamond. Chemla won the diamond queen and discarded a spade on the diamond ace. Now he ruffed a diamond, played the heart king and followed with a heart to the ace.
There was now a trump to lose, which Chemla did immediately. On lead with the heart queen, Price had no choice but to lead a black suit from this position:

Deal 2

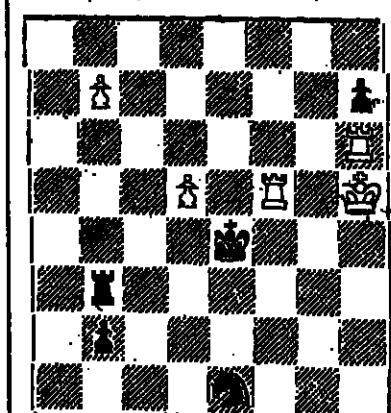
North (D)
♠ 63
♥ J1054
♦ 10954
♣ A86
West
♠ A Q104
♥ Q82
♦ K J6
♣ J532
East
♠ A974
♥ A Q732
♦ K104
♣ K104
South
♠ A K J98752
♥ K6
♦ Q97
♣ K6

The bidding:
West North East South
1 Pass 3 Pass 2 NT
Pass 3 Pass 3
Pass 4 All Pass

Price rose to the occasion, making two brilliant plays to defeat the contract. His tenaces in spades and clubs made him the likely victim of an end-play. How could he avoid this? By leading the club jack, hoping that his partner had the ten and could, eventually win the lead to play a spade through declarer's king.
Declarer won the club queen in dummy, and followed with a club to the ace, under which Price played the king, completing his unblock. Chemla, with all his skill, could no longer make the contract. He had to lose a club to East's ten, and two spades to West's ace and queen.

CHESS

Elihu Shahaf
Problem No. 3165
Y. HOCH, H. ALONI, Israel
2nd prize, Suomen Shakki, 1975



White to play and draw (5-5)
SOLUTIONS. Problem No. 3163 (Comay). 1.Nc2! dc 2.Qb3 Bb2 3.Qb2! Kc2 4.h8Q Rb1 5.Qa1! Kd1 6.Kc1 Kc2 7.Bf8 Rg6 8.Bc5 Rg4 9.Ba3! and wins.

WORLD CHAMPIONSHIP
VILNIUS, capital of Lithuania USSR, is the site of the final match of the world championship candidates, which opened on March 9. The contestants are former world champion Vassily Smyslov, 63, and grandmaster Gary Kasparov, 21, both of the Soviet Union. The match will consist of 16 games, i.e., the first to score 8 1/2 points will be the winner and will meet titleholder Anatoly Karpov in the forthcoming world championship match.
Kasparov is the favourite to win the match, not only because of his 42 years difference in age, but also because of his more aggressive style of play. However, as Smyslov's match with Zoltan Ribli showed, the former world champion is in good form; he defeated his young

Hungarian opponent very convincingly.
The contestants for the women's final candidates match are Irina Levitina and Lydia Semeionova, both of the USSR. This match is being played in Sochi on the Black Sea, and the winner will face titleholder Maya Chiburdanidze.

MAYA'S TRIUMPH
WOMEN'S world champion Maya Chiburdanidze scored an outstanding achievement, coming ahead of 11 contestants, all men, in the New Delhi International Tournament. Maya scored 7 1/2 points out of 11 games, ahead of Indian IM Paramaswaran, and his countryman National Master Thipsay, who tied for second with 7 points each. Among May's victims were IGM Eduard Gufeld of the USSR and Bulgarian IGM Spisov, who played below par. Another favourite to join the unlucky ones was IGM Genadi Kuzmin of the USSR.

ACROPOLIS 1983
TWENTY women players from seven countries took part in the traditional international "Acropolis" tournament in Athens. The favourites were the participants from Hungary, Rumania and the Soviet Union. First place was captured by Rumanian IM Dana Tereshchenko-Nutzu, who scored 9 points out of 11 games. Hungary's Maria Porubsky was second, half a point behind the winner, and third came Rumania's Maria Pogorevici, with 8 points. USSR's R. Bilunova had to be satisfied with fourth place and 7 1/2 points.
The men's event was won by Bulgarian IGM Nicola Padevsky, who scored 7 1/2 points out of 11 games. Tied for second were T. Horvat of Hungary, K. Georgiev of Bulgaria and T. Lirindzanis of Greece.
D. NUTZU F. KOSYURA
1.Nf3 e5 2.d4 Nf6 3.Nc3 Nc6 4.d4

cd 5.Nd4 g6 6.e4 d6 7.Be2 Bg7 8.0-0 Qd9 9.Be3 Ne5 10.f3 Bd7 11.Re1 a6 12.Qd2 Rc8 13.b3 Nc6 14.Rd1 Qd5 15.Nc6 bc 16.c5 Ne8 17.Nd5 Qd8 18.Nh6 Re7 19.Ba6 Rn7 20.Be2 Be6 21.ed ed 22.Rc6 Qh4 23.Nd5 Bd5 24.ed Re7 25.Bg5 Bd4 26.Kh1, Qf2, and Black resigned.

USSR SEMI-FINALS
A. SOKOLOV V. SALOV
1.e4 e5 2.Nf3 Nc6 3.d4 cd 4.Nd4 Nf6 5.Nc3 d6 6.Bc4 e6 7.Bc3 a6 8.Qe2 Qe7 9.0-0-0 Be7 10.Bb3 0-0 11.Rhgl Nd7 12.g4 Nc5 13.Nf5! b5 14.Bd5! Bb7 15.g5 ef 16.g6! hg 17.Rg6 Ne5 18.Rg7! Kf7 19.Rgl Ng6 20.ef Rf8 21.Bd4 Bf6 22.fg fg 23.Qg4 Rh6 24.Bf6 Kf7 25.Re1 Bf5 26.Nd5 Qe7 27.Rd7 Kf8 28.Rg7 Kf8 29.Rg8 Kf8 30.Ne7. Black resigns.

ART OF ATTACK
White — Kf2; Qc6; Rcl, Rf6; Nf3; Pa2, b2, c2, d4, e3, e5, g5, h2. (13). Black — Kg8; Qc4; Rc8, Re7; Bb6; Pa5, b6, c7, d5, e6, f7, g7, h7. (13).
1.g5! Rf8 (1.- hg or 1.- fg 2.Rf4; 1.- gf 2.ef Re-e8 3.gf 2.Rf4 fg 2.- 3.Rg3 Rf5 4.Rh4 Qf5 5.Rg5) 3.Rc4, and White won. (Timman - Geller, Linares, 1983).
BRILLIANT TOUCH
White — Kgl; Qd3; Rf1, Rg5; Bb2, Bd5; Pe2, f2, g3, h2. (10). Black — Kg8; Qb6; Rc8, Rd8; Bf8; Nb4; Pb5, f7, g7, h7. (10).
1.Bf7! Kf7 2.Qh7 Qh6 3.Qf5 Kg8 4.Rg6 Qd2 (4.- Qh7 5.Qe6, Kh8 6.Rh6) 5.Qe6 Kh7 6.Rg4 Re4 7.e4. Black resigns. (Inklev - Liverov Sofia, 1983).

HOLD ON to your surfboards for yet another new wave of British rock music.
We've had the groups who screamed into the microphones and didn't care what they looked like. We've had the groups who didn't care what they screamed as long as they looked good. And now we've got the groups who care what they scream about and what they look like.
Leading the pack are two Scottish bands, Simple Minds and Big Country, whose latest albums have not only sold well in the UK but have also received near-ecstatic reviews in the usually hypercritical music press.
Simple Minds, in fact, have been touted as the "next thing" for a couple of years now in the music papers, but it is only with their latest album *Sparkle in the Rain* (General Music) that they've hit the big time.
The LP, their seventh, does take some getting used to. Because the songs don't follow clichéd chord patterns, they might jar at first; but with a few plays the record begins to take shape and grow on you.
Jim Kerr's voice is strong and distinctive, Mel Gaynor's drumming is particularly effective, and production, by Steve Lillywhite, is superb.

BIG COUNTRY'S *The Crossing* (Phonok) is another Steve Lillywhite production and surpasses even the excellent Simple Minds



disc. *The Crossing*, Big Country's debut album, shows why some people think they're the most exciting young group around at present.
Stewart Adamson has developed an original, almost bagpipe-like guitar sound that gives an eerie, walling edge to the songs.
Coupled with some proficient drumming and bass playing, this sound provides the perfect backdrop for the soulful, mystical lyrics that characterize Big Country's slower songs.
The faster stuff, like "Fields of Fire" and "In a Big Country," may

be more commercial, but it is far less original. It is with songs like "Chance" that Big Country will make its name.

NOW for what is possibly the least original group in rock today, Status Quo.
Quo found out at least 15 years ago that they could turn out album after album of straightforward, predictable blues-rock and still keep their fans happy.
Back to Back (Phonok) is no exception, although it includes one song, "Marguerite Time," that veers a little from the usual Quo line.
Nonetheless, there's nothing really different here from the last half a dozen Status Quo releases. If you've heard one, you've heard them all.

ANOTHER group becoming a nite predictable these days is Sky. This rock-instrumental band, made up of such talented individuals as guitarist John Williams and bassist Herbie Flowers, is now onto its sixth album, *Cadellum*. (General Music) and it seems to have run out of ideas.
Included is what has now become the standard Sky "cheeky" instrumental, as well as the usual reworking of a well-known classical piece and a hodgepodge of rocky classical material that leaves you wondering just what the band is aiming for.

CHART news now, and Shlomo Arzi's *Dance* is topping Israel's album charts, followed by Paul Young's *No Parlez* and Genesis. CBS's *Gold* compilation is at number four, with Queen's newie *The Works* a new entry at number 10.

Over in England, Nena's "99 Red Balloons" are soaring away at the top of the singles charts, with "Janna" from Kool and the Gang in second place and "Street Dance" by the Break Machine third.
Finally, a thought on illegal taping and its effects on the record industry. It is estimated that record companies sold some two million cassettes in Israel last year, while three million illegally recorded tapes were sold.

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ISRAELI TELEVISION brought a wonderful week of Purim festivities to a close with a scoop so amazing that my first reaction was to suspect that it was a *Purimspiel*. This was the announcement that Tami was calling for early elections. They not only beat the newspapers and agencies with the news; they were even ahead of their own stepister medium. It is very seldom that television, whose technical demands are so much greater than those of sound broadcasting, can get ahead of radio.

Shimon Peres showed how great the achievement of Israeli Television had been when, in answer to a question by Nissim Mishal as to whether Tami had acted in concert with the Alignment, he expostulated "What? The first I heard about it was when you phoned me to come to the studio."

And how well the news team handled their scoop!

Haim Yavin, announcing in his dry way that he had a bombshell for us, and then telling us calmly what it was, jerked us out of our armchairs far more effectively than a more dramatic presentation of the news would have done. It was a remarkable feat to have kept the secret under wraps and yet to have got MKs Aharon Abutzhaiter, Ronnie Milo and Shimon Peres into the studio to comment a few minutes later.

Finally, at midnight, Dan Raviv had a cosy little chat lined up, with Hanoah Smith and Mina Zemach, the expert pollsters, all set to tell us how we are likely to vote.

The drama, although not the scoop, continued full-blust the following evening, when Ezer Weizman made his long-awaited return to the *Mabat* screen. After

Purim every week

TELEREVIEW / Phillip Gillon

three years of self-enforced silence in which he kept out of trouble by selling Japanese automobiles, Ezer returned to TV to announce his return to politics.

The interview took up a substantial slice of air time, but Ezer didn't seem to mind at all; he reminded me of a Trappist monk allowed out of the monastery with the right to speak. There were so many things the former defence minister was anxious to discuss, he told Nissim Mishal, that he was willing to be interviewed all night.

And indeed, so much has transpired since Ezer jumped the ship of state — Arik's war in Lebanon, Arik's war on our savings, Cohen-Orad's war on our salaries, Begin's retreat from the political wars. The list seems endless. The only thing Weizman would not discuss was the subject we most wanted to know about — the identities of his colleagues and followers on the new list.

Ezer looked somewhat older, as if several years had passed since we had seen him, as they had indeed. This aging should be a great political asset; Israelis like their politicians short in hair and long in tooth. I cannot help but hope that Ezer will "Dash" the chances of his former colleagues.

NO CHILD in Israel wished more fervently than I did that Purim should last for ever. Israeli Televi-

sion took the festival so seriously that for nearly seven days every programme tried to bring in some touch of the lighter side of life. It began last Wednesday night with Arye Orgad in *Kolbotek* doing an excellent straight-faced act reminiscent of *Beware! A Microphone*. He stationed himself at Dynanometer and submitted drivers coming to have their cars tested to the most absurd personal tests.

Even our stern Yitzhak Shimoni was infected by the holiday spirit, and produced a very merry *Allegro* for the occasion.

One of the many things that I have against the Likud — perhaps the main thing — is that they and their religious political allies have enshrined us in so much gloom that the national talents for humour and wit seem to have been put into cold storage. This used to be a land of laughter, as the Purim programmes served to remind us.

The highlight was Saturday night's *Once Upon a Time*, produced and directed by Dan Biron. Enormous efforts were made to produce a success, and money must have flowed from the usually niggardly coffers of Television House like shekels from Finance Minister Yigal Cohen-Orad's printing presses.

The names of the participants in the programme sounded like an honour roll of Israel's leading comic creators and performers, and the

sets, even for very short sketches, were elaborate and varied.

The form the show took — a series of unrelated jokes or funny situations — inevitably resulted in a presentation reminiscent of a reunion of people who had been in school or an army unit together, or of a party of Israeli 12-year-olds. On such occasions, the participants sit in a circle, and each in turn produces his favourite jest or reminiscence.

The result of this method is that I have a tendency at such events to award marks, on a scale of 0 to 10, for originality and presentation, and I found myself doing precisely this on Saturday night. I gave top marks to the sketches of the gorilla and of Haim Yavin as a waxwork.

The ultimate effect of 50 minutes of jokes, however crisply told, is that a certain amount of ennui set in by journey's end. I hasten to add that I am not mentioning this as a complaint: I would rather be bored by humour than by tragedy.

THROUGHOUT the week of merriment I also found myself wondering anew about the difference between the Jewish humour of the *shetl* and the humour of Israel. Our wit here is closer to that of Shakespeare and the other Elizabethans hurling darts at pompous or venal authority than to Shalom Aleichem's laughter in the midst of tears — or, for that matter, to the humour of Eddie Cantor or Danny Kaye or the Marx Brothers.

The humour of the *shetl*, inherited by the Jewish comedians of the West, was a defence mechanism against the blows or slights that Jewish minorities had to endure to survive. The humour was as poignant as it was funny. Jews used it as

their weapon against racists and bigots.

But here in Israel we are a majority, and no longer need the consolation of laughter as a leveller. The targets of our wit are the politicians, bureaucrats and institutions, who are flayed mercilessly, not because we are helpless under their tyrannical power, but because they owe us service and are failing to deliver.

ELVINE MAY'S 1972 comedy, *The Heartbreak Kid*, written by Neil Simon, was described in the programme notes provided for me as "a comedy of embarrassment."

Embarrassing it certainly was, to the point of being anti-Semitic according to my sensitive palate, of the pitiless lampoon of the conventional American Jewish bride. Only when she disappeared, two-thirds of the way through, could I laugh other than uneasily.

It ended very strangely, with Charles Grodin, acting the hero, sitting alone on a couch at his wedding to the blonde Christian beauty in Minnesota. The last audience for his very amusing *spiel* about putting something into the land, two grave young children, have deserted him, and he looks very forlorn.

Then we cut to *Psycho*. I thought that this finish was so subtle and arty that it was beyond my comprehension. Somebody who saw the film in a cinema has told me that Israeli Television truncated it, and left out the entire final sequence, in which the hero goes on a second honeymoon with his blonde and betrays her just as he betrayed his poor Jewish maiden. If this information is correct, the excision was as cruel as it was inexplicable.

This Week in Israel-The Leading Tourist Guide-This Week

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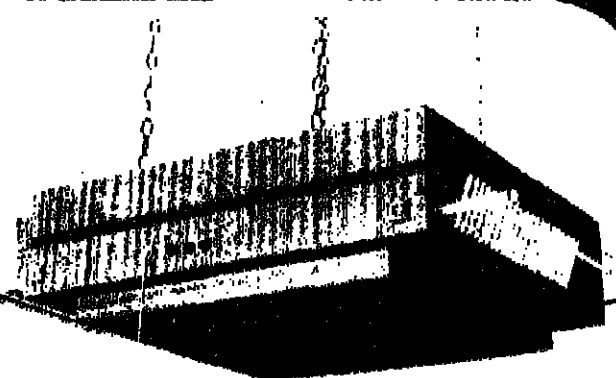
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THE JERUSALEM POST MAGAZINE

FRIDAY, MARCH 23, 1984

"NOBODY talks old Hollywood the way you do," one character says to another in Gavin Lambert's novel, complimenting a former star on her TV reminiscing. The same may be said of the author. His fiction is so well written that it seems truer than the authorized biographies, the so-called autobiographies, the recollections and the gossip.

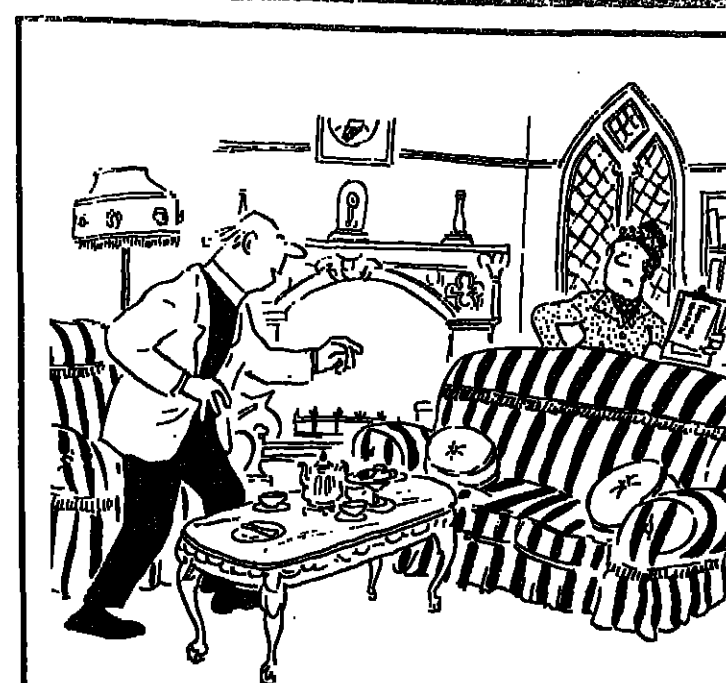
Amid the fictional characters, famous and not-so-famous Hollywoodians are included. There is better cameo of Louis B. Mayer than any more serious study could give. The Pickfords, mother and daughter, the Cogmans, mother and son, W.R. Hearst and his Marlon Davies, W.D. Griffith, Theda Bara (on the skirts), Mary Miles Minter, Mabel Normand, Charlie Chaplin — they flit across the scene but the glimpses of them are astonishingly vivid.

The story is not only about old Hollywood. It begins in 1919, but it goes on to 1981-82. It is the story of one of those mothers who take their children to filmland to make baby stars of them. Of course Shirley Temple is mentioned, and perhaps the author got his inspiration for "Baby" Jewel from her and other mites who flashed on and off the screen.

Elva Kay, mother of Baby Jewel (who is seven but says she's four and can get away with it because she is so small), stops at almost nothing to make her a star. She herself lives a life based on film fantasies, to which she is as much addicted as to cocaine, but that doesn't stop her making a fortune from real estate and other investments and keeping her own glamorous beauty into old age.

There are two tellers of the tale. Mother Elva kept diaries which daughter Baby discovers after her death. Alongside the diary pages, full of Elva's exaggerations, Baby Jewel attaches her own interpretations — more clear-eyed and matter-of-fact, yet no less romantic.

LOS ANGELES is described in an



"I'm all for cleaning up television, Miss Whitby, but let's keep life filthy!" One of 400 favorites chosen by Richard Ingrams for "The Penguin Book of Private Eye Cartoons" (£2.95). For over 20 years "Private Eye" magazine has been in the vanguard of British satire, specializing in swipes at the Establishment.

Celluloid lives

RUNNING TIME by Gavin Lambert. London, Penguin. 451 pp. £1.95.

Dora Sowden

illuminating sentence: "Most places out here look like somewhere else." Los Angeles in the war years is illuminated in half a paragraph:

"Prime cuts, gasoline and silk stockings were in short supply, but not movies. Life without celluloid was unthinkable and the theatres never run short. The studios manufactured new stars as quickly as the factories turned out spare parts or canned food. Any chick bright

enough to memorize a few simple lines of dialogue got her name above the titles for the duration at least."

BABY JEWEL does become a child celebrity and her career is made so convincing that I went to consult film almanacs to see whether she really did appear in *Freckles* and *The Perks of Pauline*.

The fact that Mayor and Zukor and other film moguls were Jews is not an issue here, though a studio secretary makes a snide remark about Griffith and Fairbanks being half-Jews. Indeed, everyone is treated with a good-humoured understanding — the boozers, the drug

addicts, the rich, the crazy, the people who came to pursue dreams and stayed to wash dishes. Even Will H. Hays, "the industry's moral bodyguard" who took bribes, is not treated too unkindly. "With his crocodile grin so fixed you felt he woke up with it in the morning." Even Howard Hughes who signs up Baby Jewel and then keeps her idle for 10 years is sympathetically portrayed with his phobias and his almost-marriages (to Lana Turner, for instance). So is the stand-in for Garbo ("the Divine One" as Elva calls her), who continues to ape her off the set.

ELVA SHOOTS a love and never gets found out. She has a passionate affair with Benjamin (Bugsy) Siegel until he is murdered. Even he is projected as a sort of human being who gives up the drug and flesh trades because they aren't as classy as gambling and black marketing.

In this connection, Elva's diary describes the late Meyer Lansky as a founder member of "Murder Inc." and a partner in the rackets.

In the final pages there is even a reference to Ronald Reagan. Elva's diary muses: "Turn Mr. Capra's finest fantasy (*Mr. Smith Goes to Washington*) to reality, get America back on the track with an alumnus of Hollywood's golden age in the White House. This has got to be the blockbuster package of the century. Washington provides Mr. Reagan with the big chance and the big picture. Warner Brothers always denied him, and Mr. Reagan provides the nation with the image it's been waiting for. With a head full of folk wisdom and a heart as great as the world, small-town American boy walks off with the game... Ignore the nitpickers objecting that Mr. Reagan never made the Top Ten. No man who played a scene with Bette Davis or a whole picture with Barbara Stanwyck is likely to forget what we stand for."

If that isn't wisdom or you don't want it, there are plenty of other things to make this a fascinating book. □

Luxurious prison

THE SAFETY NET by Heinrich Böll. Translated by Leila Vennewitz. London, Abacus. 314 pp. £2.95.

DEAD-EYE DICK by Kurt Vonnegut. New York, Dell. 240 pp. \$3.25.

Shelley Kleiman

siderate and selfish — succeeds in carrying out a secret affair with one of the security agents. Though she becomes pregnant, Sabine conceals her lover's identity, and their relationship is thus one that defies the system.

In Böll's ambitious and ironic work, men and women are simultaneously protected and trapped, and the human drama unfolds as the Tolm family struggles to proceed with their daily activities while the security team makes them bomb-proof, shell-proof, and any-type-of-attack-proof. Their every move is watched and recorded (Tolm cannot even ride his bicycle without police escort), and their personal freedom is destroyed. What remains, Tolm tells us, is "loneliness and extreme luxurious imprisonment."

HOWEVER, the novel is not simply about the obliteration of the individual. Tolm's daughter, Sabine — whose husband is both incon-

NOT AVAILABLE in paperback, *Dead-Eye Dick* is another Kurt Vonnegut extravaganza. Enter the book's hero and narrator, Rudy Wiltz, neuter, who at age 12 shoots aimlessly in the air and kills a pregnant woman. Meet his father Otto, a fraud-artist and one-time friend of Adolf Hitler. Otto teaches Rudy how to handle a gun.

Among the "other pieces of undifferentiated nothingness" populating the novel, there is Otto's wife, Emma, a woman inept at everything except worshipping her lunatic husband. She eventually dies from staring at a radioactive mantelpiece. And there's Rudy's brother, Felix, who wants to know "why couldn't we at least have had a father who didn't say 'Heil Hitler' to everyone, including Izzy Finkelstein?"

TO SUMMARIZE a Vonnegut novel is, as any reader of his fiction knows, a near impossibility. One zany episode follows another and recipes — which Vonnegut warns us not to follow — are interspersed throughout. Rudy deals with his worst memories by insisting they are plays, and scenes from life are transformed into dramatic scripts. Of course, the only authentic play

Rudy does write turns out to be a flop when it is produced in Greenwich Village.

In Vonnegut's comedy of the absurd, a neutron bomb hits Midland City, Ohio. No property is damaged, but the people who live there are killed. There is also a decapitation in *Dead-Eye Dick*, a blizzard that kills hundreds, and a suicide by a hapless wife who drowns her sorrows with Drano.

While there is little cause and effect in the universe Vonnegut creates, there is a lot of human cruelty and stupidity. After Rudy is arrested for double manslaughter, the police stick his face in ink and put him on display in a cage. Rudy is treated like a leper by the community and a slave by his parents.

Although one calamity follows another, Vonnegut keeps us laughing all the way to the end of the book. And that is just his point. For Vonnegut's moral vision is essentially a comic one. As Rudy himself philosophizes: "How comical that I, a single cell, should take my life so seriously." Rudy knows that was the mistake which ruined his parents' lives.

In fact, the novel's weakest points are when Vonnegut assumes a serious tone. That this world is an insane place comes across on every page. Vonnegut shouldn't have to tell us: "We are still in the Dark Ages. The Dark Ages — they haven't ended yet." This we can see for ourselves. □

Hollywood

FAREWELL PERFORMANCE by Ernest Lehman. New York, McGraw Hill. 307 pp. \$14.95.

Michelle Cameron

WITH A STRING of screenplay credits which include *North by Northwest*, *The King and I*, *West Side Story*, *The Sound of Music*, and *Who's Afraid of Virginia Woolf?* — to name a few — any novel of Ernest Lehman's, especially if it concerns Hollywood, must be good. And if it's funny, it has to be very funny. Well, *Farewell Performance* is no disappointment. It's not only good, it's very good, and hilarious also at times.

The plot: film company president Howard Bluestein must pass a life insurance medical in order to confirm his new position in the company. He would never pass the medical on his own so he enlists his twin brother, Teddy Stern, to change places with him for a day.

Teddy, a mediocre actor, plays the part to perfection, and after Howard is killed (bludgeoned to death by Teddy's furious girl friend, who is confused by the switch), he must continue playing both roles — himself and his brother — for as long as it takes to engineer Howard's accidental death, and for Teddy to collect \$10 million in insurance as his sole beneficiary.

The complications are many, and delightful. Teddy, as Howard, has to contend with his brother's secretary (whom he managed to seduce, while playing Howard), his brother's houseman (a homosexual Englishman with an urge to improve his lot in life), and his own girlfriend (who wants him to find the tape recording which reveals her guilt). Teddy, as Teddy, must deal with a movie director who will give him a part if and when he (Teddy) convinces himself (Howard) to give him a shot at directing a Bluestein production.

The lunacy reaches a point where Teddy himself hardly remembers who he is supposed to be at any particular moment — although the "ghost" buried in his deep freeze keeps reminding him.

That this is a skilled, professionally-executed novel goes without saying. Lehman has his audience sitting on the edge of their seats, at *Farewell Performance* and waiting for the next complication. The affection that the reader acquires for Teddy as himself is equalled only by the respect that Teddy as Howard evokes. The surprise ending tides up the imbroglio. Any bet on who's going to write the screenplay of this novel? □

Kid stuff

THE GOOD BOOK GUIDE TO CHILDREN'S BOOKS edited by Bing Taylor and Peter Braithwaite. London, Penguin Books. 79 pp. £3.50.

THE AUTHORS have chosen about 500 books from the 35,000 children's books available from English publishers. It advises how to choose books and build a home library. Books are listed by subject. A valuable aid. □

Meir Ronnen

THE JERUSALEM POST MAGAZINE

FRIDAY, MARCH 23, 1984

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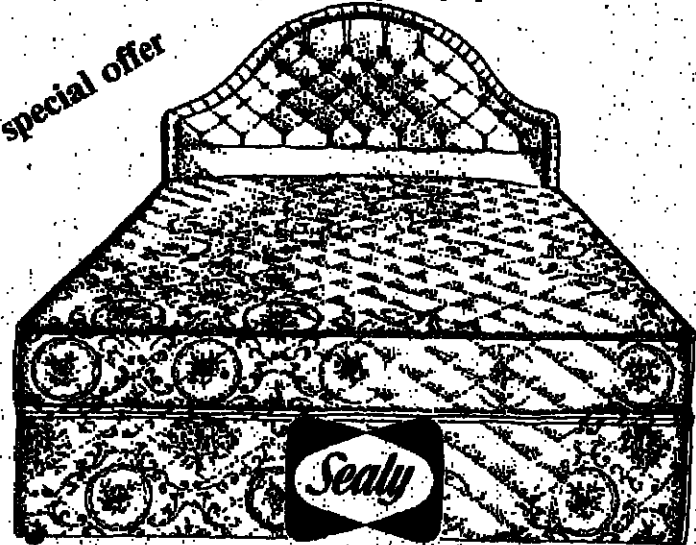
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Letters to In Jerusalem

I want to express my thanks and appreciation to *The Jerusalem Post* for the *In Jerusalem* supplement, and most especially for the "Capital Calendar" and "Bargain Basement."

When you read the calendar listings for the week, you realize just how many small, non-profit cultural and entertainment activities there are, like ours, that can't afford regular newspaper advertisements. And

from the opposite view, that of your Jerusalem readers, it gives them an entree to all the diverse events that exist to enrich and diversify the cultural life of Jerusalem.

My own guess is that "Capital Calendar" is read line-by-line more carefully than any other section of the *Post*.

Nathan Barson
Jerusalem Sports Hall of Fame
6 Hahistadrut

Over to you

Angry? Delighted? Don't keep it to yourself — let us know. *IN JERUSALEM* invites readers to send letters for publication to: The Editor, *In Jerusalem*, P.O.B. 81, Jerusalem 91000. We reserve the right to reject or edit any letter.

The Bargain Basement



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HISTORY — of Bene-Israel of India, by Harin Samuel Keshinkar. Published in India Marathi-English. To buy or borrow. 432360.

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Old City Africans

Living in the cells of a former Old City prison is a thriving African community.

Wendy Pullan

Most people discover that the stories they loved and believed as children are fairy tales. For Adnan Mohammed Jeddah, the opposite has happened. At night, before bed, his father told him tales so extraordinary that he classified them make-believe. Only as he grew older did he realize that the stories were true and, what's more, were about his own parents' lives.

Adnan's father was a member of a group of black Moslems from central Africa who came to live in Jerusalem in the 1930s, searching for a better life. Today they are one of the many tiny minority communities in the Old City.

Originating in Sudan, Chad, Senegal and Nigeria, some of them served with the British army in Palestine in World War I and then made their way back to Africa, carrying with them memories of the Middle East and Jerusalem.

A religious Sudanese was the first to return. He sat every day on the Temple Mount, and when other Africans made the *Haj* to Jerusalem, they knew by word-of-mouth where to find him.

Like Adnan's father, many of the pilgrims had walked the whole distance, and when they finally arrived, were in need of rest and support. The elderly Sudanese took them in and eventually established a community on Ala Eddin Street near the Temple Mount.

Ala Eddin Street (or Aladin in English) is just one block long, and is known because the entrance to the Moslem religious trust, the Wakf, is situated at the far end, next to the Prison Gate. Two old Turkish jails line the street, giving the gate its name and it is within their walls that the Africans now live.

The prison buildings were erected by the Mamelukes as *medressas* or theological seminaries, the 13th-century Islamic equivalent of a *yeshiva*. Today inscriptions and decorative carvings which had been removed from other structures and re-used can be seen on the outside walls — a common Mameluke practice.

Eventually the *medressas* were converted to prisons; the smaller one on the north side, for prisoners waiting for execution, was named Blood Prison, and in the larger one to the south, were incarcerated less serious cases.

During the British Mandate the prisons were moved and the Africans discovered them, building huts in the inner courtyards and sometimes living in the cells. As primitive as this accommodation was, it was better than what they had left behind in Africa.

Adnan says that some of the so-called tales that he remembers described the terrible conditions in central Africa 50 years ago. There were deserts, wild beasts and snakes curling down from the roof tops. Famine was part of everyday life and there was constant tribal

feuding. Our elders had no future there and they knew it, so they decided to come here.

Today behind the tall walls of the prisons live nearly 200 families. Most of the simple huts have been replaced with concrete houses covered in stucco. In the larger courtyard there are small streets and occasionally a garden; a village within a prison, within a city.

The courtyard is crowded with six or seven people living in each of the two-room houses. But there is room to expand, with some of the prison cells remaining vacant. A sense of neighbourly cooperation is evident. The community worked together to convert a vaulted section of the old Blood Prison into a mosque.

According to the Africans, their relations with the municipality are generally good. The city authorities have provided them with amenities, most recently a public bath house. Most of the houses have running water and electricity and, as elsewhere, television antennas.

The Africans consider themselves to be a separate group and not politically affiliated. When the Jordanians took over the Old City, the Africans felt the need for official representation to deal with the new government and they elected Adnan's father, Mohammed Jeddah, to be their leader. He is the son of a local village chief in Chad and seemed to them to be the natural choice for the job. The Israelis replaced the Jordanians but Jeddah still holds his position and sees his community as a permanent fixture in a fluctuating political arena.

What the elders of the community would like to think of as permanent, is not considered so by the younger generation. There has always been a narrow line between assuming the culture of their adopted home and retaining African customs; but now that a second generation has grown up, change is coming more rapidly.

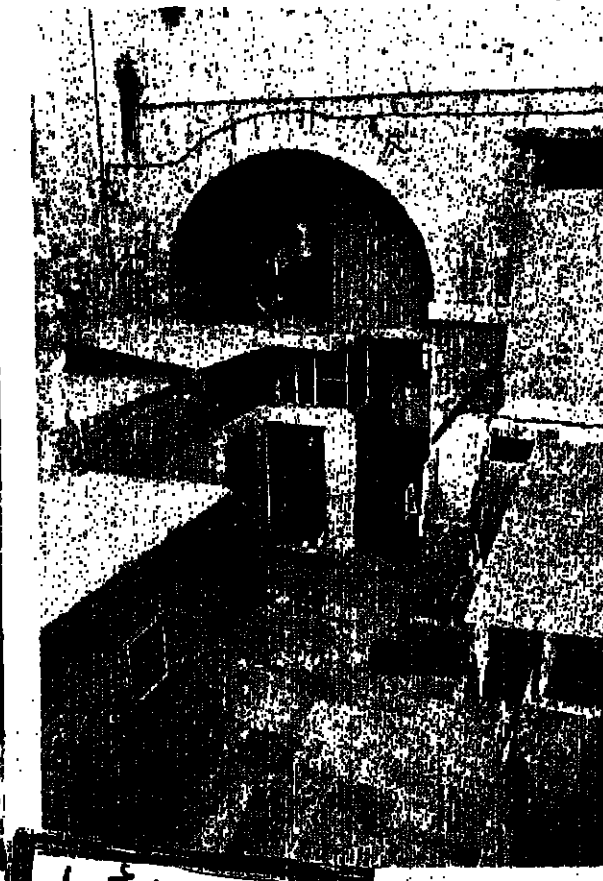
The parents still speak their tribal languages and in many instances their Arabic is not fluent. However, few of the children know more than a few words of the African dialects and most were educated in Arabic. Adnan himself studied in a French school as his father wanted him to learn a European language and never bothered to teach him his native tongue.

The younger generation have jobs all over Jerusalem. Some of the girls have become nurses and Adnan himself leads tours of French and English Christian pilgrims to the Holy Land. Against their parents' wishes, many want to move out of the Old City, and many intermarry.

For these young people, the stories of Africa are just that — stories. None of them experienced the land personally nor is it likely that they will. Their reality is here and they seem to know what they want, but for the rest of the community which stays behind there is the all-too-familiar identity crisis of a tiny group of partly assimilated people. To an outsider, it seems incredible that they are here at all.



(Photos by Wendy Pullan)



هكذا من النشيد

The crunch

★ Woman lies injured and no one helps

Greer Fay Cashman

A wet Tuesday night at Sha'ar Hagai. Visibility is poor. The headlights of the *sheri* bring only a metre or so of road into focus. Our driver braces himself. His foot slams down hard on the brake — but not soon enough. There is a heavy thud followed by a loud, crunching sound. We have collided with the car ahead of us — another *sheri*, whose driver swerved to avoid hitting a body lying prone in the middle of the road.

Our driver throws up his hands in resignation and curses softly under his breath. His first thought is for his vehicle. The front of the car looks like an accordion. The dejected driver asks whether anyone is hurt. Aside from being shaken up, we are all uninjured.

Our *sheri* and two others involved in the collision will have to be towed into Jerusalem. A man in a rain jacket stands in the roadway, his arms flailing wildly as he tries to divert traffic and prevent another crash. His van is parked awkwardly at the side of the road. The long chain of vehicles passes by like a funeral cortege. A few drivers call out to ask if anyone was killed.

No one asks if help is needed.

The victim is a woman approaching middle age. Her face is covered in blood. One of her legs

appears to be broken. Several bystanders say that she was thrown out of the back of a car. They don't say which car. There are glass fragments on the road. A bearded man in a black *kippa* kneels beside her. Presumably, he is her husband. "Where are the ambulance and the police?" The question is repeated again and again.

On the right side of the road a group of six girls weep hysterically. The woman is their mother. They were going to a family wedding. One of the girls has lost her shoes. She stands in stocking feet, huddled together with her sisters. They are convinced that their mother is dead. The woman is in fact conscious.

Our *sheri* driver says that it is the second time in two months that he has had an accident at exactly the same place. By now the police have arrived. The driver, suffering from shock, is on the verge of hysteria. He breaks down and sobs like a baby when a hit-and-run Peugeot rams into the side of his car and leaves a huge dent in the back fender. "Why don't you go after him?" he screams at the policeman. The officer smiles at him as if nothing has happened, and makes no attempt to give chase. The car is a write-off anyway. Meanwhile, the woman has been removed from the road and transported in the direction of Jerusalem in a private car. The man who is with her does not know where she has been taken, and later approaches the crying girls



Yet another crash victim, hit by a car on Sunday on Agron St. is transferred to ambulance. (HPPA/Zeev Ackerman)

in a state of bewilderment. "Take a taxi home," he instructs them, as if there were nothing more natural in the world than to be able to flag down a cab at Sha'ar Hagai.

Of the passengers in the three cabs, five of us are still on the scene. One of the drivers keeps an eye out for taxis coming from Tel Aviv and succeeds in waving down a private

hire car. The driver is not prepared to take us unless we pay. He isn't being nasty. It is at the insistence of his passenger who has paid in excess of IS4,000 for the ride.

Our driver explains what has happened and says that he will pay our fares out of his own pocket. The passenger puts out his hand and collects.

We all pile into the cab and head for Jerusalem. He has to go to Rehov Hatayassim, but doesn't know how to get there. Two of us who live in that direction offer to guide him. As we part company, the rain is still drizzling. "You should give thanks for a safe delivery from harm," he says piously. "Go to the synagogue tomorrow."

Consuming Interest

Economical essences

Barbara Amouyal

Soft drinks, once a luxury to be served only on Friday nights and festive occasions, have become a permanent fixture in our refrigerator doors. Those who, out of health considerations, tried cutting artificially sweet drinks from the menu quickly drew the wrath of indignant family members, intent on their saccharine accompaniment to meals and snacks. The onslaught of *Kan-kal*, *petel* and *Tropic* reign supreme.

Readers with the delatist "if you can't beat 'em, join 'em" attitude may be interested in a cheap alternative to the costly soft drinks and flavoured syrups that have overwhelmed the marketplace of late.

This alternative can be found at Nebit Gelernters' essence shop, tucked away on 4 Hahavatzet St. downtown. Ya'acov and Eliezer Gelernter, a father-and-son enterprise and long-time Jerusalem merchants (Ya'acov started his business in the Old City back in 1920 selling imported spices), are the sole distributors of the Haifa-produced Fru-

taron essences for factory and home use.

The essences they sell for home use come in highly concentrated form, complete with colouring, flavouring and clouding agents. A kilo bottle selling for approximately IS1,000 is good for nearly 4,000 glasses of sweetened drink.

When compared to the cost of a ready-made 2-litre *Kan-kal* (IS190 and good for approx. 10 glasses), the 1-litre *petel* by Assis (IS325, good for approx. 30 glasses), or the 3-litre Kiosk-brand syrup (IS475 for 64 glasses), the savings are astronomical.

One must put up with some inconvenience in order to enjoy such drastic savings. According to Eliezer Gelernter, one must carefully follow a basic recipe so that the exact flavour of the essence is achieved.

At home, one must dissolve 2 cups sugar into 2 cups boiling water. (If you have a mixer, then you needn't boil the water, the important thing being total mixture of sugar and water.) After mixture has cooled, add 1 tsp. of the essence (approximately 3 grams) plus 1 tsp. of citric acid.

This concoction, costing at most



All bottled up — Ya'acov (left) and Eliezer Gelernter in their essence shop.

IS33 — 2 cups sugar at IS24, tsp. citric acid at IS6 and three grams of essence for about IS3 — is then used as a

syrup, good for approximately 20 glasses of sweetened drink. It can be refrigerated for up to a year and a

half, to be used according to need. Fruitarom essences come in 11 flavours, among them cola, menthol, orange and grape. Eliezer Gelernter explains that different flavours may have varying degrees of concentration; a grapefruit flavour (less concentrated) would call for 9 grams instead of the 3 grams used to make the 20-glass syrup of another flavour.

Also, some flavours, such as almond and peppermint, do not necessitate the use of citric acid. Only sweet flavours require the addition of citric acid to achieve proper balance of the essence.

The red and orange flavours last up to a year and a half. All other flavours, without this red or orange colouring agent, can be stored indefinitely in the refrigerator.

Prices range from IS750 for a 1½ kilo bottle of grapefruit essence to IS1,800 for a 1½ kilo bottle of cola flavouring. Citric acid costs from IS400-IS450 a kilo and can be purchased at Nebit Gelernter, as well as most confectioners' stores.

These essences could prove ideal for those families with the Soda-Stream carbonated drink maker. Syrup sold especially for the Soda-Stream sells for IS87 at Supersol and is good for nine glasses of sweetened drink.

Savings accrued by the use of the essence-based syrup — amounting to just under IS3 for the same nine glasses — can pay for the entire cost of their Soda-Stream in less than three months.

What about the taste? Comments by *Pess* staffers and residents of my Gilo block were virtually unanimous. Their reaction: "Good stuff."

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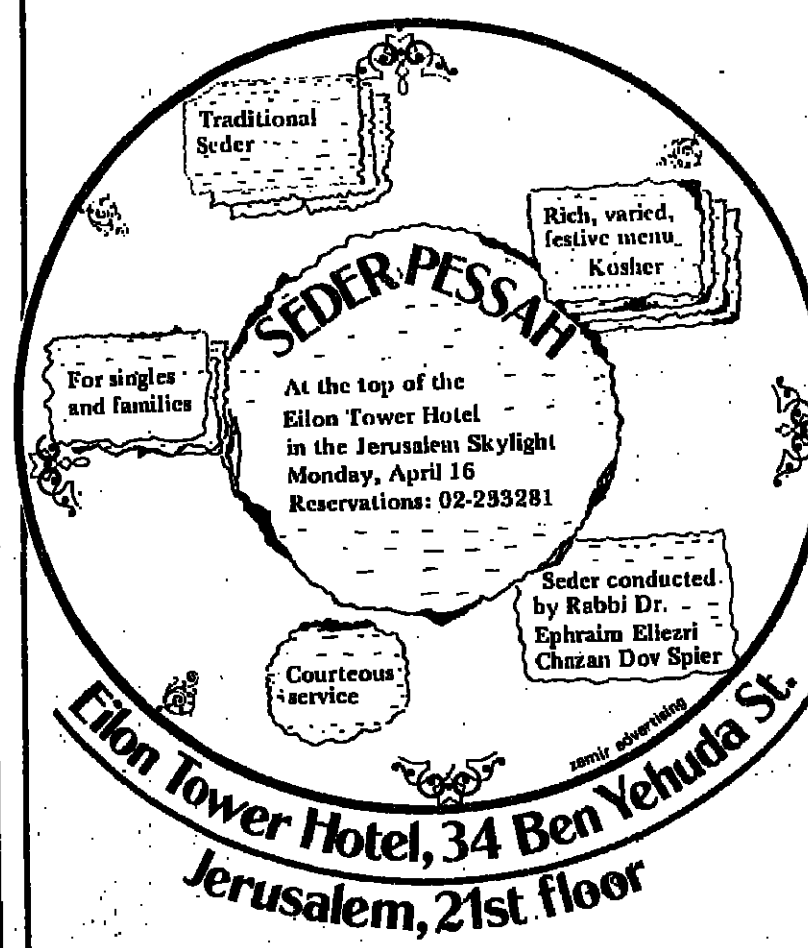
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SPORT

Malmillian clinches cup win

BETAR ARE 'ON WAY TO THE DOUBLE'

★ League rivals flounder

Philip Gillon
Sports Editor

Betar Jerusalem ended their run of seven consecutive games without victory by defeating Hapoel Petah Tikva 1-0 in the State Cup replay at the YMCA on Tuesday afternoon. On the previous Saturday, the two teams had played for 120 minutes without scoring.

Petah Tikva came to Jerusalem, obviously more determined to preserve their goal than to score themselves. For 88 minutes it seemed their defensive tactics would succeed. Betar hurled themselves in vain against a solid defensive wall.

Lady Luck, as has been her custom during the last two months, turned her back on the frantic Jerusalemites. Two shots crashed against the woodwork instead of into the net. Levy, the visiting goalkeeper, performed prodigies

between the posts, and his backs played with great determination.

The 5,000 fanatical but fickle Betar fans were indulging in their favourite sport of hurling taunts and curses at their idols. But their jeers turned to cheers when striker Uri Malmillian, two minutes from time, pounced on the ball 30 metres from the Petah Tikva goal-line, jinked his way through and slammed in an unstoppable shot.

The YMCA crowd went wild — this time with joy. Betar now face Hapoel Lod in the quarter-finals on April 14. And they are still top of the league, despite their mid-season lack of success.

Fortunately for them, all their main rivals, including Hapoel Tel Aviv, failed to take advantage of the Jerusalem doldrums and also floundered.

Assuming that the seven lean weeks were brought to an end by Malmillian's great goal, Betar fans are now dreaming the greatest of all soccer dreams — winning the double.



Uri Malmillian — once more the hero (above). Petah Tikva defenders foil a Betar attack (below). (Rahamim Yisraeli)



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Physician

SHEBA — ROFEH LECHOL ADAM (Sheba — Every Man's Physician) by Ruth Bondy, Tel Aviv, Zmora, Bitan, Modan Publishers, 71 pp. No price stated.

Susan Hattis Rolef

RUTH BONDY, who wrote *Edelstein Against Time* (reviewed on 12.2.82), brings us the biography of Dr. Hanu Sheba (1908-1971).

Sheba was born in the Carpathian Mountains, raised in Lodz and Vienna and was physician to the *Haharim*. He served in the British Army during World War II and in the Cyprus detention camps at the end of the Mandate. Later he organized the medical service of the IDF during the War of Liberation, and planned the medical care for the new immigrants who arrived during the early years of the state. He founded and developed Tel Hashomer hospital near Tel Aviv.

Sheba was devoted to the medical profession and to the improvement of medical services in Israel. Like most who are totally absorbed in their professions, Sheba served the public at the expense of his own family, his wife Sara and son Shmuel. He was loved by many and ungrudgingly gave of himself except to his own family.

One of Sheba's lifelong struggles was to establish a national health service in Israel. He did not disparage the achievements of Kupat Holim, but felt that health services should be transferred to the state. Sheba used his influence with Ben-Gurion and other Labour leaders, to try and "break" the Histadrut's hold. Had Labour heeded Sheba's advice when it was still in power, Kupat Holim probably would not have become a political issue, and the Histadrut would have evolved into an effective Labour federation.

Another of Sheba's life crusades was against abortions. He did his utmost to convince women not to terminate pregnancies, arranging material aid in cases where the reasons were economic. He could not appreciate that raising a family was not simply a matter of economics.

Many episodes are covered in the book, all contributing to the portrayal of an exceptional man. Ruth Bondy interviewed scores of people and included many quotations from Sheba's own notes and writings. The result is a highly sensitive, readable biography.

Anthology

THE ISRAEL Association of Writers in English has published the first issue of its journal, *Are*. Its 66 attractively designed pages feature generous helpings of poetry by Ada Aharoni, Karen Alkalay, Alex Aronson, Ruth Beker, Edward Codish, Richard (Dik) Flantz, Riva Rubin, Richard L. Sherwin and Roger White and short stories by John Auerbach, Naomi Doudai, Zygmunt Frankel and Jerome Mandel. *Are* may be ordered from the Association, 92 Rehov Hauniversita, Ramat Aviv, 69345. Price is \$2.50 or the equivalent in shekels.

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THERE ARE family secrets that are so well kept the world scarcely believes of their existence. A case in point is violence inflicted on children, which became a diagnostic category only recently. Till then, ashamed and frightened parents would bring their child to the doctor and report (for instance) that he had "fallen on his head. The thought that there could have been violence never occurred to the doctor, and he wouldn't ask questions. In a way, he almost colluded with the lying parents. Only when attention was drawn to the syndrome of "the battered baby" did health workers acknowledge its existence and begin to watch out for it.

The same holds true for incest, only more so. There is a powerful taboo connected with it. Disclosure of it is as unthinkable as the thought that it might occur. It has been believed to be extremely rare. Research, however, has established that it is very much more common than was once believed.

What are the reasons for this conspiracy of silence? The victims of incest are reluctant to hurt the guilty parents by informing on them. Often they forget what has happened or pretend incest never occurred. And the person who is told about it refuses to listen. It is not only mothers who close their ears to daughter's complaints; quite often medical and social workers cannot bear to hear the truth.

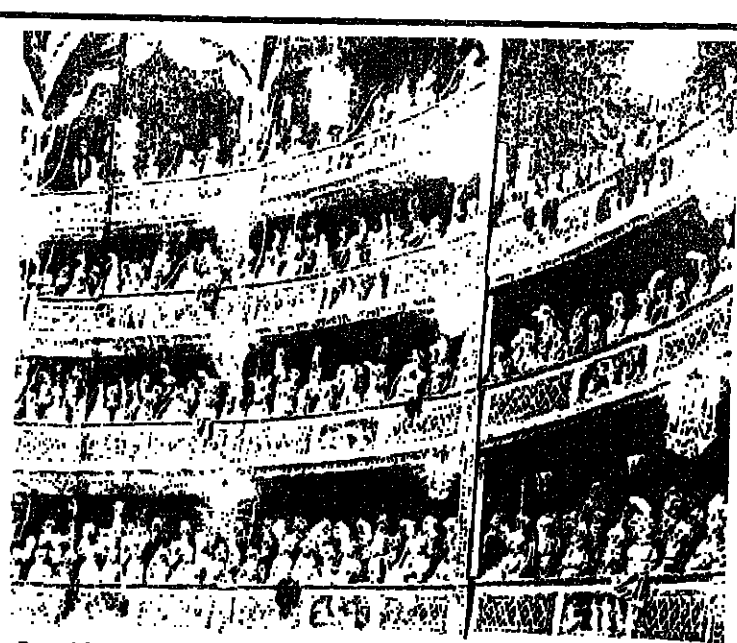
WE KNOW that Freud had been told by 18 women, suffering from hysteria, of paternal incest that had occurred in childhood. He decided later in his career that these stories were fantasies, based on unconscious incestuous desires. It seems that even Freud found it hard to believe his ears.

Yet Jean Renvoize, who has written an earlier book on patterns of violence in the family, brings evidence that "for vast numbers of people incest has been a continuous background to their entire childhood — and vast is no exaggeration."

Then how can incest be detected? The researcher must be prepared to ask outright, or he will not be told. Fear of the law may be a problem; and therefore, most helping agencies promise anonymity. This is the rule with Parents Anonymous and the Samaritans. Even agencies obliged to inform the authorities do their best to be helpful. "When someone calls us up on the phone we warn them not to give us their name as we should have to report them to the police. We advise them to talk to us, tell us their problem, but anonymously," says Henry Giaretto, director of the Child Sexual Abuse Treatment Programme.

A special scheme involving actors has been devised to discover incest victims among school children. In the course of this, a girl who has been sexually abused may ask very detailed questions which provide a clue to what is happening to her.

WHAT KIND of fathers are involved in incest? Like the rest of us, they rationalize what they do. Some claim their wives no longer attract them. Many deny that they are doing harm to their daughters; no doubt it is important for them to convince themselves of this. Oddly enough, incest occurs often in very observant Christian families. The rationale is that incest is preferable to adultery. Another argument among Catholics is that sex is anyway sinful so that the specific aspect, it takes scarcely matters. In many cases, fathers are convinced



Ronald Harwood's "All the World's a Stage" (Secker & Warburg/BBC, £12.95) is a lavishly illustrated history of the theatre, from Bali to Broadway and from Aristophanes to Arthur Miller. This scholarly yet witty book has given rise to a 13-part BBC-TV series that includes performances from leading international actors.

All in the family

INCEST A Family Pattern by Jean Renvoize, London, Routledge and Kegan Paul, 211 pp. £7.95.

Rachael Chazan

that they are driven by evil forces they cannot resist.

Abel did research into the psychopathology of incestuous fathers: Are they paedophiles who choose their own daughters because they are too frightened to go outside the family, or do they form a separate category? Abel's finding was that they were essentially paedophiles, although there are some differences between incestuous fathers and heterosexual paedophiles.

Basically, there is something immature in these fathers' personalities. When they claim that their wives are frigid, further study shows that they do not know how to approach a woman with tenderness. An incestuous family is characterized by the locked-in quality of its relationships. "The victim, most commonly the daughter, is made to feel that the entire stability of the family depends on her. Father warns her if she tells mother the mother will either leave, throw out the father or throw out the daughter." As already mentioned, the mother often refuses to believe incest has occurred. Moreover, even if incest comes to light, the daughter is put in the position where she has to deny it. Only through her absolute denial, she is told, can the family again become normal.

SUCH FAMILIES are characterized also by other traits. The mothers are weak, dependent and emotionally deprived. They are often ignorant about sex. One piece of research revealed that girls with mothers who sulked them for asking questions on sex stood 75% more chance of being victimized — and not only by their fathers. The mothers often have suffered emotional deprivation in their childhoods, to an extent that leaves them with an unsatisfied need to be mothered. The daughter will become a "little mother" to both such a mother and the father and will help with the housekeeping. It

may then happen that the father is reminded, through his daughter, of his wife as a bride. "...the daughter becomes caretaker of all of them, especially the caretaker of the family secrets."

WHAT OF the daughters who are victims of incest? A school of thought holds them responsible and draws attention to their "seductive" behaviour. But this is a distortion of the psychoanalytic belief in the universality of Oedipal and incestuous desires in children.

Renvoize demonstrates the error of this school of thought. Children need love and tenderness, and little girls like their fathers to hug them. However, there is a divide between that and sexual contact. Sexuality always originates with the adult; the little girl has to take what she can get ("grown-ups are funny people"). The seductiveness is acquired; she has learnt what her father wants of her.

Jean Renvoize explains incest in terms of family patterns. This does not imply that she exonerates or blames. Forgiveness based on understanding can be one result of psycho-analytic thinking, but it has its negative side. A non-judgmental attitude can easily become non-moral. In the name of science, we have expunged the word "evil" from our vocabulary. Yet without a clear recognition that he is doing wrong, a father committing incest cannot change his behaviour.

NOT ALL incest is father-daughter. Mother-son incest is rare, but it does occur and is regarded as particularly harmful. Surprisingly, mother-daughter incest occurs also. The book does not dwell on the homosexual forms of incest, since they tend to occur in the more remote relationships, such as uncle-nephew. On the other hand, brother-sister incest is not uncommon; and on the whole, is less devastating than the type of incest in which a much older person exploits a younger. However, research has established that "Most of the girls found in [brother-sister incest] a negative experience."

What kind of upbringing is conducive to sibling incest? Fox's study shows that "children who have been able to romp freely together... do

not desire each other physically after puberty, while children who have been brought up apart... without being allowed to touch, do, after puberty, desire each other and suffer strong anxieties about their desires." This is interesting, as it is in line with findings about kibbutz life. For children brought up together in the intimacy of the children's house are later not attracted to one another sexually. Yonina Talmon found that such peer-group children never marry one another. It has a bearing also on the educational habits of some ultra-Orthodox Jews. The assumption seems wrong that segregation of the sexes from childhood curbs the developing sexual urge. If anything, it keeps sex within the family.

RENVOIZE HAS a chapter on the pro-incest lobby. Incredible as it may seem, there are some who maintain that incest does no harm and who equate it with "sexual initiation" and "liberation." The Guyon Society has a slogan: "Sex by year 8 or it's too late." Some of its arguments recur in debased form in pornographic literature. The daughter is depicted as grateful and wanting more. Renvoize notes that in the research study conducted by Finkelhor, none of the subjects felt gratitude.

In case the arguments of this lobby should influence anyone, Renvoize cites further studies which describe the destructive effect of incest on the victims' subsequent lives. Many become depressed, or run away from home and take to theft, prostitution, drugs or alcohol. These lost girls are picked up at railway stations and bars by pimps, who take them home and treat them kindly, only gradually getting them to sleep with them and later "with a friend."

With proper treatment, many victims of incest recover. The kind of person who treats them must be comfortable with his own sexuality if his clients are to feel sufficiently at ease. He must have a grasp of their problems, or else he can fail badly. A doctor treated a girl of five for gonorrhoea; yet it never occurred to him that the source of the disease might be incest.

Many past victims of incest work in the helping organizations. Alcoholics Anonymous understand the loneliness of the alcoholic. In the same way, Parents Anonymous understand the problems of anyone involved in incest.

JEAN RENVOIZE has written an important book which exposes the full extent of the incest problem. It is a scientific study, yet it is extremely clear and readable. However, an occasional remark may reveal, for instance, that the author-researcher has not studied dynamic psychology. Is it really true, for example, that incest does less harm than does family violence because the victim at least knows she is loved? Renvoize qualifies the above observation with the remark that the future of a victim of incest is uncertain unless she receives help. Yet it would seem that the anger of a violent parent should be easier to cope with than the poisoning of the nature of love. But Jean Renvoize deserves all credit for her painstaking demonstration of the extent of incest. We now know more about how much incest has been concealed. Perhaps psychoanalysts should attempt a reassessment of the subject now that they know the dimensions of the real problem and that reports of incest are not based on fantasies. □

Synthesis

THE SOCIAL HISTORY OF ENGLAND by Asa Briggs, London, Weidenfeld & Nicolson, 320 pp. £11.95.

Wim van Leer

THE FIRST question that springs to mind is: Why another one? Did G.M. Trevelyan's *English Social History* (1942) get it all wrong? Of course not. The next questions are: Has so much new material been discovered or have evaluations changed appreciably? Has the so-called "new social history," concentrating on the analysis of infrastructure at the expense of the broad overview, come to dominate the field?

In his foreword Lord Briggs tells us what he has set out to do. "Social history... has come to attract theoreticians, many of whom use concepts and techniques derived from current sociological analysis. There are dangers in the new approach, just as there were weaknesses in the old approach. In particular it can concentrate more on abstractions than on people. Yet the time is ripe for a preliminary attempt at a synthesis, covering the centuries, difficult though this task may be."

To what extent this synthesis has been achieved is a matter of opinion. The work has been showered with praise, but has also attracted much flak.

Asa Briggs is my type of historian. His travelogue of the march of man displays a keen eye for significant trivia, crucial landmarks, the dilemmas at the cross-roads, the irritating cul-de-sacs, the backtracking, the time-wasting detours, the hard slog through the mountain barriers, and the splendid vista from the commanding heights. Describing the journey he uses verbal and pictorial illustrations, illuminating quotations, poetry and doggerel, sweeping the reader along in his enthusiasm, sharing with us his sense of wonder and, occasionally, his compassion for foolish mortals.

He sees the voyage as one of deliverance — from ignorance, oppression and exploitation — and rejoices in the forward lurch, while not ignoring the relapses. If this approach makes him, in the words of Auberon Waugh, "Yesterday's man with his dismal Left-Wing preoccupations," it is because Asa Briggs believes there is light at the end of the tunnel, even if it is obscured by the twists and turns of the track. To Waugh the tunnel is a cul-de-sac, and if there is any light it is that of a locomotive thundering towards us.

The texture of English social history is so rich, so well recorded, so lovingly preserved that there can be as many illuminating social histories as serious historians who are attracted to the subject. Asa Briggs's *Social History of England* is not the last, and will not be the last. The best part of the book for me was the part dealing with the 19th century and after. Asa Briggs's "period," although I thought I could detect the frustrations of a writer who knows infinitely more about his subject than he can accommodate within the confines of the exercise. Nonetheless, the work provides food for thought, incentive to further study and, rare these days, value for money. Have it on the coffee-table if you must, but have it. □

agogues are shuttered-up, their scrolls and books transferred to Moises Ville or to Buenos Aires.

Some of the Jewish land has been sold. Some is still farmed by Jewish families who moved into Moises Ville and commute to their *campes* along the ruler-straight farm tracks in Chevrolet trucks, to oversee the hired hands milk the cows or fatten the bulls for slaughter.

A JEWISH rural community which in its heyday numbered many thousands is now reduced to less than 1,000 souls, all living in Moises Ville itself. They comprise only 30 per cent of the township's population. But everything still stops on Rosh Hashana and Yom Kippur, and relations between Jews and gentiles are relaxed and natural.

Many young people made their way from the Moises Ville group of

colonies, and from other Jewish colonies in Argentina, to kibbutzim and moshavim in Israel. Many more moved to Buenos Aires in search of university education and job opportunities.

Religious practice has steadily declined. Today only two of Moises Ville's four synagogues still function — and only just. There is no *shohet*, and no one cares.

On the other hand, virtually all of the Jewish children attend the Jewish elementary school and the seminary. (The seminary also attracts Jewish youngsters from other parts of the country for whom it has boarding facilities). The teaching, while not religious, imbues a love of tradition, says Chava Gelbert-Rosenthal, director of the seminary.

She and other mothers in Moises Ville sent their children to a Lubavitch summer camp this year.

A colleague at the seminary, Belkiss Balhorn, also born in Moises Ville, believes there is a certain swing away from the near-dogmatic secularism of the past to a more tolerant and pluralistic approach.

Belkiss speaks a fine Hebrew and a flawless, literary Yiddish which she learned at the Moises Ville seminary. Her father, Josef, came to Moises Ville from Germany in the '30s. He was a cattle-dealer there, and took well to the rural life and cattle-based economy of the Jewish colonies. He decries the lack of a rabbi or a *shohet*, and blames the communal authorities in Buenos Aires.

Belkiss feels that the families who preferred to stay in the colonies rather than seek bourgeois city life represent, in the main, the German-Jewish stock. The Russian and East European immigrants, though they

came earlier, apparently sank shallower roots into the soil of Santa Fe province.

WHATEVER the sociological explanations, the once-flourishing Jewish agricultural colonies in many parts of Argentina are now almost all extinct or in steep decline.

They were a short-lived episode — some would say an aberration — in Jewish history. Theodor Herzl himself tried to persuade the philanthropic baron that his money would be better spent in Palestine. Certainly the funds that went to purchase vast tracts as far afield as Rio Negro province in the south and Entre Rio and Santa Fe in the heartland of Argentina (there were similar projects in south Brazil too) could have bought much — some historians say all — of Palestine.

On the other hand — while on the subject of historical might-have-beens — every Jewish colonist in Argentina was one less victim for Hitler's Holocaust. The colonies, moreover, were an intense and vibrant breeding-ground for generations of Argentine Jews, and for thousands of idealistic young olim to Israel.

Chava and Belkiss and their former-husbands, moreover, by no means regard themselves and their little community as declining towards extinction. They have stayed in Moises Ville by choice, they say, because they love the outdoor life and spurn the city rat-race. "Can there be anywhere better to bring up children?" Chava asks. Her straw-haired son Arieh, she says, who at age 11 is an accomplished horseman and cowboy, "has the soul of a gaucho."

An Open Letter to the Jewish National Fund

It is with a sense of urgency, therefore, that we:

As individuals deeply committed to the security and well-being of the State of Israel, aware of the historic importance of the Jewish National Fund (*Keren Kayemet LeYisrael* — JNF) in the Zionist enterprise, we are deeply distressed by the news that the JNF is building a 50-dunam park in Ma'ale Adumim, a settlement beyond the Green Line. This project is reportedly to include the construction of two ponds, an open-air stage and an amphitheatre. (Reported in *The Jerusalem Post*, Friday, December 23rd, 1983, page 3.)

This reported activity of the JNF is not in the best interests of the State of Israel, and is, in fact, contrary to the aims of the JNF itself. This activity will not increase the security of the Jewish people in their land, but will rather exacerbate tensions between the two peoples — Jews and Palestinians — living in that land.

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הכחמן השחור

FOUR YEARS ago I was a patient in the internal-medicine ward of the Shaare Zedek Medical Centre in Jerusalem, recovering from a heart attack. On being transferred to the ward from the intensive-cardiac-care unit, where I had been hooked up to a monitor, I was told to report immediately any strange sensations in my chest.

On Friday night, my third night in the ward, I felt something in my chest that I had not felt before. I summoned a nurse and told her. She went out and returned a few moments later accompanied by a young man wheeling an electrocardiograph. The nurse gave the young man instructions, and he set about doing an electrocardiogram (EKG).

For some reason, the EKG was not going well. The pair stopped and left. Shortly afterwards the duty doctor came rushing into the room followed by the nurse. The nurse, apparently a trainee or fresh out of school, was explaining the situation to the doctor, who meanwhile asked me what was wrong. I told him, and he, a young resident who wore a kippa, promptly set about doing the EKG himself. He also checked my pulse and blood pressure. When he finished, he told me that everything seemed to be all right.

I apologized for having troubled him, especially for having disturbed his Sabbath for what seemed to have been no good reason. He said: "Never mind, that's what I'm here for." And he told me not to hesitate to signal if I felt anything again.

THIS EPISODE involved several aspects of treatment in a hospital run according to the Halacha.

First, my pushing the button that Sabbath Eve to summon a nurse did not directly set off a buzzer or turn on a light. It activated a special device in a manner that did not involve Sabbath desecration, and that device independently, as it were, set off the signal that brought me the nurse.

This special signalling system for Shabbat and other Jewish holy days is an integral part of the operations of Shaare Zedek, the founding "Statutes" of which require it to be run according to the Shulhan Aruch and of some other similarly run Israeli hospitals including Jerusalem's century-and-a-half-old Bikur Cholim, and Netanya's fairly new Laniado. (Another Orthodox-run hospital is being built in Bnei Brak.)

Second: The young man who came with the nurse in answer to my call and who tried to do the first EKG on me was a non-Jew. Shaare Zedek, like other hospitals all over the country, has a certain corps of non-Jewish workers who work only on Jewish holy days, performing tasks that Jews are forbidden to perform on those days. The hospitals try to include among these workers medical students or trained paramedics.

Third: When something went wrong with the first attempt to do my EKG and the young Orthodox doctor was summoned, he made a quick decision that my condition as a patient "in potential danger" (a halachically defined category) warranted his desecrating the Sabbath in order to ascertain without further delay what was wrong. In fact, he had enough Jewish education to know that when life is in danger, the day's holiness is not "desecrated," but is rather "set aside" — the Sabbath laws are suspended for those directly involved in the life-saving effort.

A FEW hours earlier, one of my roommates and I attended the Kab-

balat Shabbat service in the hospital's synagogue, on the eighth floor — the floor we were on, and the one containing most of the patients likely and physically able to go to the synagogue.

People from other floors who could not manage the stairs used the automatically operated "Shabbat elevator." This is operated by a computer that is "told" at the beginning of each year when the Jewish holy days fall that year, and at which times it is to start and terminate the automatic operation of the elevator.

I have already mentioned the patients' buzzer system. A similar system is used in the laboratory to operate several devices for tests that must be done on Shabbat, and in the Shabbat operation of the beepers carried by medical and security personnel.

These special Shabbat systems and devices, including the "Shabbat telephone" system (which Shaare Zedek does not yet have, for lack of money), have been and are being conceived and executed by Orthodox scientists and technologists working mainly at three institutions devoted to the subject: the Jerusalem College of Technology, the Jerusalem Institute for Science and Halacha, and the Tzomet Institute in Alon Shevut. Others, including doctors and pharmacists, come up with solutions to problems of kashrut in drugs, especially for Passover use.

Immediately after the service, this man made the rounds of all the wards, chanting the kiddush aloud in the hall for the benefit of all those who would not eat their Sabbath Eve repast without saying or at least hearing the kiddush, and who were unable to make kiddush themselves. He made a similar kiddush round the next day, after the morning services, and when the Sabbath was out he went around chanting the Havdala service to be heard by about half a floor at a time.

BACK IN our room after the Sabbath Eve service, supper was just being served. This included dishes that had been kept hot with the help of non-Jewish workers who already knew which switches to turn on or off at which time during the Jewish holy days.

The food, of course, had been bought and prepared according to the kashrut stipulations of the Eida Hukaredit, reputedly the most stringent in this respect, and under the surveillance of a kashrut supervisor who is a member of Shaare Zedek's religious-affairs staff. It had been set on the trays and was being distributed by people who were well briefed on the hospital's kashrut procedures and were expected to know how to avoid putting meat dishes on milk trays, and the like. And the meal could be washed down with tea made with water kept hot throughout Shabbat in a manner that makes its use permissible on the holy day.

On our bed tables there was a bottle of grape juice for each of us — to make our own kiddush.

After kiddush, the Sabbath and festival meals are (traditionally) begun with the bread-blessing recited over *lehem-mishneh* ("double-bread") consisting of a pair of specially baked hallot or rolls. So there was a plastic bag containing three small rolls (in addition to the standard slice or two of bread on the food tray), two of which were for that evening's *lehem-mishneh*, with one to be eaten after the blessing and the other to be part of the next morning's *lehem-mishneh*.

The grape juice and the bags of



Rabbi Asher Hirsh, director of religious services at Shaare Zedek, assists patient with morning prayers. Imahil Kurilinsky

Faith and healing

The Post's MOSHE KOHN learns how a synthesis of religion and medicine is reached at the country's Orthodox hospitals.

rolls had been distributed earlier in the day, at no extra charge, to all patients desiring them, by a worker from the religious-affairs department helped by volunteers. (Economy measures have since resulted in the elimination of the free bottle of grape juice, among other things.)

At about the same time that these volunteers were distributing the kiddush and *lehem-mishneh* provisions, other girl volunteers were going through the ward wheeling

table-carts loaded with candlesticks and candles, of which they offered a pair to any patient wishing to light candles. For patients who seemed to need additional help, the girls fixed the candles in the sticks, and offered to come back later to help in the lighting or asked a nurse to do so.

STILL EARLIER that Friday, as on every weekday morning, two members of the hospital's religious-affairs staff and a few male

volunteers, each taking a pre-arranged route, between them made a round of all the rooms containing male patients past Bar-Mitzva age. On these rounds, each man carries a briefcase containing a set of *tefillin*, a *talit*, a *kippa* and a prayer book. These men approach each male patient — unless they know him to be a non-Jew or a Jew who attends to his own religious needs — and ask him, sometimes very gingerly, sometimes a little less delicately, whether he has had a chance to put

on *tefillin* that morning, or whether he would now like to be helped to do so.

On finishing a room, the man makes a note of the results; anyone who was asleep or out of the room will be visited later.

And if I had been confined in Shaare Zedek during any of the other Jewish festivals, the hospital would have provided me with the means for the various observances. On Rosh Hashana, someone comes to the wards to sound the *shofar* for those unable to make it to the synagogue. On Sukkot, men make the rounds with a *lulav-etrog* set, and both staff and patients can eat in a *sukka* booth. Hanukka — an opportunity to light the candles nightly; Purim — a man reads the *Megilla* in all the wards; Pessah — *seuder* and *matza* arrangements.

In a way most important of all, because it involves halachic-medical decisions and not merely ritual-technical arrangements, is the Yom Kippur situation. Before Yom Kippur, the various department heads and attending doctors make the rounds, together with Rabbi Ya'acov Strauss, head of the religious-affairs department, deciding who may observe a total fast, who must eat a regular diet, and who may conduct a "partial" fast by eating in certain halachically prescribed measures. The rabbi goes along on these rounds in order to back up the doctors when patients show reluctance to obey the doctor's orders not to fast.

WHAT I HAVE described so far is based mainly on personal experience at Shaare Zedek, where I was hospitalized three times in recent years. From what I have been told, the situation regarding institutional religious observance and provision for the religious-ritual needs of Orthodox Jewish patients and staff seems to be essentially the same in virtually all respects at Bikur Cholim and in most respects at Hadassah's centres in Ein Kerem and on Mt. Scopus.

Both Shaare Zedek and Bikur Cholim are constitutionally set up to be run according to Halacha. "A corollary of this," said Prof. Arnold Rusin, the Orthodox head of Shaare Zedek's geriatrics department and at the time of our conversation the hospital's acting director-general, "is an *a priori* openness to Orthodox patients and their special needs. Here religion sets the tone. At other hospitals, religious people may be in the minority and may sometimes have to toe a non-religious line."

Said Strauss: "Concern for the needs of the Orthodox patient and staff member is built into our operations. In another kind of hospital, it has to be provided as a special service."

The Orthodox director-general of Bikur Cholim, Yosef Cohen, said: "Orthodox observance here is a self-evident matter. We are no less strict in this respect than Shaare Zedek."

Rabbi Ya'acov Rakovsky, whose title is "Rabbi of the Hadassah Medical Centres," had this to say: "Regarding kashrut, our kitchens can compete even with Shaare Zedek. Regarding Shabbat, however — that may be better arranged at Shaare Zedek, because they have more religious workers."

And he added, in a somewhat qualified statement that seems to underscore the significance of Rosin's and Strauss's statements: "In general, any Hadassah staff member and patient who wishes to observe the Shabbat or any other precept of Jewish law on our

premises can arrange to do so — with my help, when necessary."

ONE ARRANGEMENT at all three institutions that is especially suited to observant staff members is non-Jewish drivers of the hospital ambulances to take workers to and from work on Jewish holy days. The overwhelming majority of Orthodox hospital personnel are prepared to do their normal tours of duty on the holy days — provided that the hospital is sensitive to their requirements and sensibilities.

Some hospitals have Jewish drivers working on these days, and observant workers refuse to ride with them. Consequently, they ask not to be put on duty, or, when they must work, they prefer to walk long distances rather than be a cause, however indirect, of another Jew's working on the holy day.

Another such arrangement, mentioned earlier, is that of non-Jews hired to perform on the holy days certain medical-connected tasks that Jewish law forbids, but which a non-Jew may be instructed to execute. For example, the non-Jewish workers go around with the doctors and nurses on the Jewish holy days to write on the patients' charts the blood pressure, temperature and other measurements that have to be made and recorded, and the doctors' remarks concerning the patients' conditions and further treatment. However, no learning rounds are made on Shabbat, and any examinations and treatment that can wait are postponed until the Shabbat is out.

Both Shaare Zedek and Bikur Cholim regard it as a breach of discipline, which can lead to dismissal, for a Jew to perform non-

purpose of followup in order to prevent an emergency from developing, the doctor or nurse may instruct the non-Jew to do the job.

"But this is not necessarily the best solution," says Prof. Avraham-Sofer Avraham of Shaare Zedek's internal-medicine department. He is also an ordained rabbi and has written extensively on medical and medico-halachic matters. Avraham explained: "Every time you write something, there is room for error. Since the Jewish doctor later has to check and transcribe what the non-Jew has written, there is double room for error." He reported that among the projects Orthodox technologists are working on is a computer with a Shabbat arrangement for recording such information.

AT LEAST ONE other Shaare Zedek doctor, pediatrician Avraham Steinberg, is an ordained rabbi, and, Rosin said, "many other staff members studied at yeshivot and know Torah, and their way of life is the way of a Torah Jew." Avraham believes that this is a major factor in Shaare Zedek's long reputation as a "hospital with a heart — not just a heart, but a Jewish heart. Many trainees from other institutions and visitors say that, in general, staff relations here and relations between staff and patients are different, special."

High praise for Shaare Zedek's atmosphere came also from a doctor who defines himself as non-religious, surgeon Luis Rivkin. "I appreciate the fact that the special atmosphere for which Shaare Zedek is known plays an important part in the recovery of Jews who need a religious environment. I find that

been taught to be particularly sensitive to the presence of a bedpan, beside one patient's bed just when the patient in the adjacent bed would like to put on his *tefillin* and say his morning prayers, and is too shy to ask the nurse to remove the bedpan. Or she would be more alert to the need to help someone with a handaged hand to perform his ritual ablutions before eating.

"WE EMPHASIZE the need to treat the patient as a human being and not as an ailment," Meir said. "To further our aim, we try our best to pick teachers who will be role models in the traditional Shaare Zedek spirit, and we single out for special encouragement and advancement students who set the best example in this respect."

Rabbi Strauss is Shaare Zedek's chief internal religious authority. But since 1977 the nursing school has had its own rabbi, Ben Menat. Together with Meir and the teaching staff, he decides on what he defines as the school's "spiritual aspects." These include the relevant parts of the curriculum and extracurricular activities, and the "spiritual factor" in the acceptance or expulsion of students.

He, too, is concerned not only with the technicalities of religious observance, but also with the students' "Jewish attitude" to their work, to the patients and to their colleagues and professional superiors. "I regard it as one of my main tasks," Menat said, "to help the girls to learn to live with the problem of the suffering they see in their work, and to inculcate in them the Jewish attitude to suffering and healing."

He regards it as another major task "to help the girls to keep their sense of balance between what they are permitted and what they are forbidden to do on Shabbat." This is important, Menat explained, so that the girls should not begin to think that they are "desecrating" the Shabbat when performing certain essential tasks and, as a result, develop a feeling either that they are sinners or that "anything goes."

(Incidentally, the nursing school, the religious-affairs department, and the public-relations and fundraising department are not included in the new Shaare Zedek-Histadrut Kupat Holim Clalit partnership. They remain under the total and exclusive management of the Shaare Zedek organization, the hospital's spokesman told me.)

BIKUR CHOLIM'S nursing school, which trains practical nurses, has a different sort of problem. It has an open admissions policy, so its students come from all kinds of backgrounds regarding religious belief and observance. As a consequence, explained head nurse Ruth Cohen, many students require special briefing and attention regarding their own religious conduct on the precincts of Bikur Cholim, and regarding their sensitivity to the special needs of Orthodox patients.

The school's curriculum includes a credit course in Jewish law, and occasional lectures are organized in aspects of Jewish thought. "We make a special point of trying to instill in them a sense of dignity of the human being in the light of Jewish tradition," Ruth Cohen said.

Graduates of Bikur Cholim's practical-nursing school are reputedly in great demand when they go back to their home areas throughout the country.

As for Bikur Cholim's own hiring policy — its staff consists of Jewish

religious and non-religious as well as a few non-Jewish nurses. But, said director Yosef Cohen and head nurse Ruth Cohen, if two women apply for a job for which they are equally qualified from the professional standpoint but one of whom is Orthodox, "the Orthodox woman will get preference."

Now, besides having staff rabbis and laymen seeing to the hospitals' and their patients' religious requirements, all three in situations discussed here — Hadassah, Bikur Cholim and Shaare Zedek — also have various rabbinic *gedolim*, halachic "greats" whose authority is recognized by the strictest elements in the *Haredi* community, to whom they apply for help in solving specific problems that arise from time to time. One problem might be an autopsy on which the hospital rabbi does not wish to rule alone. Another may be a new device intended to make some technical process permissible on Shabbat. Some of these *gedolim* are applied to equally by all three institutions.

This development seems to be both a result and a cause of a process in the last decade or so whereby neither Shaare Zedek nor Bikur Cholim has the charm both once seemed to have for Jerusalem's ultra-Orthodox *Haredim* who are such an integral part of their early history.

Both were founded by *Haredim* (Shaare Zedek, by a group of such Jews in Germany and Holland, and Bikur Cholim in Jerusalem's Old City); both have been traditionally directed by *Haredi* men responsible to like-minded public boards, here and abroad, including leading rabbinic authorities both here and in the communities providing their main support; and both were, traditionally, not merely hospitals but communal institutions, to whose directors, doctors and nurses many Jerusalemites came not only for physical healing but also for spiritual succour.

Shaare Zedek, especially, was identified with the personality of the man who was its first director for half a century, Dr. Moshe Wallach. It was often called "Wallach's hospital," or just "Wallach's" — a designation old-timers still apply to Shaare Zedek's abandoned buildings in Jaffa Road.

It seems that today, when they have an option, these *Haredim* choose the hospital they will go to not according to its early history or its Jewish-ritual arrangements, but according to the medical reputation of the department or doctor required. Thus, it is no novelty today to find some leading *Haredi* personality hospitalized — by his own request — at, say, Hadassah rather than one of the others. As to their Shabbat and *kashrut* arrangements in hospital — "We manage," several *Haredim* with whom I discussed the matter said with a knowing smile. (Many of them do not in any event use the "Shabbat elevators" and hot-water urns, and have food brought to them from home.)

How do they decide which is the best hospital or doctor? There is a worldwide network of *Haredim* who have made it their business to keep *au courant* with medical developments. On short notice they not only come up with the name of the reputedly best doctor or hospital department anywhere in the world, but also arrange an appointment, regardless of the distance involved. In case of need, they even help with money and other arrangements.

But that is another — and fascinating — story. □

WHAT'S ON

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Jerusalem

CONDUCTED TOURS: Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe Tel. 53291.

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Haifa What's On in Haifa, dial 04-640840. **Other Centres** VISIT The Weizmann House, Rehovot. The Weizmann House is open Sunday-Thursday, 10 a.m.-3.30 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 054-83330 or 83328.

ART GUIDE

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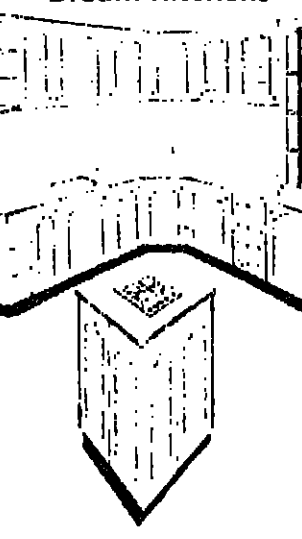
Jerusalem

MUSEUMS Israel Museum. Exhibitions: Rytman Merose, "Happy Moments (Opera)", industrial paintings on wood; Master Drawings from Uffizi Gallery; Small Scale Modern Sculpture from Museum; Joseph Zaritsky, Oil Paintings and Aquarelles; David Schuever, Posters and Advertisements; Hendon, 45 Years of Design; Art Looks at Art (until 26.3); Ori Rehman, Paintings; Scrap, home theatre sets and greeting cards; Tom Selman Freud; Permanent Collection of Judaism, Art, Archaeology and Contemporary Israeli Art; Special Exhibit (from 27.3): Image of Power, a rare Maya stone figure, Rockefeller Museum; Kadesh Barnea, Judean Kingdom fortress; How to Study the Past (for children, Paley Centre, next to Rockefeller Museum). Closed Saturdays.

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. Reh Or Hahaim, Jewish Quarter Old City, Sun-Thurs., 9 a.m.-4 p.m. Sir Isaac and Lady Edith Wolfson Museum at Helchal Shalom: Permanent Exhibition of Jewish People. Special Purim Exhibit Sun-Thurs. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 247112. **Galleries** Galerie Vblon Nouvelle, Khazot Hayotzer, Y.S. Hamiache. Original prints by international artists. Tel. 02-819864, 280391. Tel Aviv Museum. Exhibitions: Comic Images in the Art of the 20th Century; Tiny Leventovsk; Micha Kirshner; Classical Painting, 17th and 18th centuries; Impressionism and Post-Impressionism; Twentieth Century Art; Israeli Art, Helena Rubinstein Pavilion. Exhibition: A Boat and an Apple, exhibition on still-life. Visiting Hours: Sun-Thurs. 10-10; Sat. 10-2; 7-10, Fri. closed. Helena Rubinstein Pavilion: Sun-Thurs. 9-1; 5-9; Sat. 10-2, Fri. closed.

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BERKELEY REVISITED

The capital of the counter-culture still 'does its own thing,' but it's not the 'thing' it was in the Sixties and early Seventies. ROCHELLE FURSTENBERG, back there after 12 years, observes the changes.

THE SHOPS reflecting academic gentility have moved in the last decade from Telegraph to the north side of town around the Co-op supermarket. Here, in rustic-looking shopping arcades, well-appointed specialty stores sell elegant arts and crafts pieces amidst coffee shops, book-stores and gourmet bread bakeries.

In fact, the most outstanding vestige of the Sixties in Berkeley is the proliferation of natural food and gourmet shops. Certainly, all over America, people are eating more healthily, but it is certainly true in Berkeley, where the anti-technological rebellion against processed food has flourished into an affluent indulgence in which vegetarian, ethnic and gourmet restaurants, fruit and vegetable markets and foodstuffs without artificial additives flourish. Nuts, seeds, dried fruit, grains and lentils sold by weight have infiltrated the supermarkets and produce stores. The Berkeley Co-op still tells you what not to buy, what is not healthy. And the Monterey Market is a fruit and vegetable market where at least five varieties of every vegetable can be found, as well as every type of root and mushroom. Casual, inexpensive, it is perhaps the best of Berkeley, offering all possible choices of produce as Berkeley does of lifestyle.

"THIS IS the freest of places. Everyone lets everyone live as they wish without social pressure." This is the view Berkeleyites have of themselves, and to a great extent it is true. Yet certain political prejudices are taken for granted, as, for example, the left-leaning view which sees Israel as aggressive and aggrandizing.

That does not mean that the radical politics of the Sixties, the socialism of that era, is as vital an element in peoples' lives as it was when they marched in the South, opposed Vietnam and created communes. Perhaps the anti-nuclear campaign of today has some of the force of those issues. But on the whole, political feelings are a long-lost reflex.

At the university's Sproul Plaza, which used to be the arena for political debate, there are signs calling people to various political clubs, but the only heated political response during the months we

were there was a big demonstration against the invasion of Grenada. One sensed, through the media, a certain exhilaration in this flexing of the political protest muscles again. Perhaps the real test of political action will come in efforts to dethrone the antipathetic Reagan.

One of the truly positive changes is the way Berkeley has accommodated to the handicapped, making it possible for the wheelchair-bound to function in society. The Centre for the Disabled helps the disabled to find jobs, and organize their studies, and electronic wheelchairs, with ramps everywhere, make it possible for the handicapped to get around independently. The educational slogan that everyone should be able to develop to the limits of his or her ability, has become a reality for the handicapped in Berkeley.

THE SEARCH for meaningfulness through eastern religions, spiritual groups, astrology, holistic medicine, witchcraft and cults still exists, but it is far less visible than it was. Perhaps the corruption and underground pathology which were revealed so terribly in the Jones group mass-suicide a few years ago made these movements less attractive. But side by side with the increasing conservatism of America, there is still also a search for meaningfulness and structure.

Some social critics hold that the involvement with the antinomian forces found in science fiction and Star Wars-type movies, books, and even children's games where good and evil forces struggle against each other in cosmic arenas, is a sign of the spiritual decadence of our times. Past religions are no longer vital and new religious constellations have not yet emerged.

On the other hand, it seems that many of the practices of the Sixties — yoga, acupuncture, holistic medicine — have been integrated into mainstream life without the accompanying ideologies, and the traditional mainstream religions have absorbed many of the people who, in the past, sought answers in esoteric groups.

This has created a unique atmosphere, for example, in the Berkeley Orthodox synagogue, where a warm, searching ambience exists qualifying the perfunctoriness of the old-time religionists. There is

also an "aquarian minyan" in Berkeley with an egalitarian service, Habad and Hillel groups, all struggling bravely against the tide of intermarriage, which is the number one topic of discussion in Jewish communities throughout the United States.

WITH THE return to mainstream American dress and a greater conformity of ideas, where does Berkeley tolerance manifest itself today? It would seem to express itself, as it does in much of the western world, in an openness to various hedonistic forms of living, particularly sexual variations, narcissistic indulgences.

"Take care of yourself" a woman perfunctorily bids her friend farewell. "I certainly will" the friend responds with an almost religious fervour. Devotion to taking care of oneself is not, of course, an exclusively Berkeley phenomenon, but it does find stronger expression in "laid back" California. It may involve heightened physical activity — running, aerobic dancing — to increase energy and give a sense of well-being. Conversely, taking care of oneself may mean forms of relaxation like saunas, massages, hot tubs for individuals, couples or groups.

One of the paradoxes of Berkeley today is that alongside the vestiges of the past that call for greater contact with one's body and self goes the computer craze. One of the most puzzling of American phenomena is that it doesn't seem to be a problem for those who were once flower children or Peace Corps volunteers to give themselves to computer programming, an activity which would seem to distance one from one's body, from the hard, concrete primal world that was sought in the past.

Moreover, the totalitarian computer-corporation empire of which one becomes a vassal would seem to go against the anti-establishment postures of former years. But perhaps the intellectual stimulation, the financial rewards, the satisfaction of operating an incredibly sophisticated apparatus on one's own, fits into the narcissism of the age, at the same time as it creates new forms of human behaviour.

THE COUNTER-CULTURE of a decade and a half ago was, in many ways, like the little Dutch boy with his finger on the hole in the dike, holding back the technological corporation world. But once the deluge happened, women as well as men gave themselves to it. It almost seems that the virulent feminism of a decade ago had, unbeknownst even to its leaders, the ultimate goal of establishing the professional-technological-corporation hierarchy as the uncontested arbiter of contemporary values for women too.

Today one hears little radical feminist language, and the consciousness-raising jam sessions are quite out of fashion. Women are doing, not talking about doing, as they once were. They are pushing their way up the managerial ladder. And having scaled the professional barricades, many women with gray strands running through their hair are turning their attention to the biological time-clock that is running out. They have suddenly realized that they don't have forever to marry, and if already married, they are rushing to start a family before it's too late. One can see them in maternity clothes or pushing carriages in the supermarket after having picked the child up from day care.

FOR THOSE who are not married, life is often a matter of quiet, or not so quiet, desperation. Many articles have been written on the shortage of Jewish men available for the intelligent and accomplished unmarried Jewish women in their thirties. In fact, some of the Orthodox synagogues in California have created an inter-community shadchan file to help men and women to meet possible mates from other communities.

One might say that Berkeley still sees itself as "doing its own thing," even if that thing seems more connected than ever to larger, technological, economic forces. One wonders how the need for community which led to group therapy, cults and communes will find expression in the future. The appearance of pink-and-yellow-striped punk hair-dos might be seen as a harbinger of a new group identity, as the Beatles were in the Sixties. But it does not seem to be catching on, and if it is, then just as a style. But who knows, what is style and what is life in America, anyway?

THIS WEEK AT THE TEL AVIV MUSEUM

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THE FIRST MARATHON OF CHAMBER MUSIC AT THE TEL AVIV MUSEUM.

Producer: Michael Haran. A selection of chamber works including quartets and quintets by Mozart, Schubert, Schumann and others. Tuesday, 27.3, Part 1 — starting at 5.00 p.m.; Part 2 — starting at 8.00 p.m.

CINEMA

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Give Soldiers Lifts!

A FABULOUS fabulist, Mordehai Moreh does more with an etcher's needle, a sheet of rag paper, a zinc plate and ebony ink than most others do with canvas, pigment, brushes and models. In his current exhibition of intaglio prints created over the past two decades, Moreh once again comes through as a fantastic artist with a flourishing imagination and a superb ability to render in line.

The 50-odd pictures are a marvelous display of consistency as Moreh extracts a maximum force from a minimum of means. Apart from distinctive, naturalistic renderings of animals and people, Moreh imbues his compositions with a moralistic foundation, a base-line ideal that establishes subjective encounters in a way that characters deal with humanity on a real, spiritual or supernatural level.

This quality of being tied to one's fate and one's own world and having to function within its confines is captured by Moreh in the gesture, posture, look or predicament of his images. A gorilla staring from behind bars indicates basic emotional and social conflicts related to role playing, while a horse pulling a cart or a requiem for a bison transform subphyla creatures into mythical beasts.

These single, noble images or more complicated figurative designs are injected with a personal touch that turns narratives into parables and stories into fables. It is a combination of Moreh's emotional and intellectual worlds, two polar points fused to form one stationary energetic field. Moreh supplies the viewer with more guts than mere pleasanties. His observations are complicated assessments and never to be accepted as preliminary sketches or details for something more grand. They are grand works in dialogue size.

Moreh is a master of using line in just the right weight and density. Delicate, gregarious, sensitive, aggressive, tight, fuzzy, diffused contours are to be seen on first tour around, but Moreh's plates could be "re-read" for he is always jotting sporadically; and these near subconscious meanderings add visual excitement to the graphic fabric and propose insights into the artist's thoughts and impressions. And that is what art is really all about: attaching oneself to the energies of another and moving happily downstream on the electricity it creates. (Gordon Gallery, 95 Ben Yehuda, Tel Aviv.)

IN PREPARATION for "Happy Moments (Opera)," a show of painted panels at Jerusalem's Israel Museum, Ryoan Merose has drawn several dozen large black and white figurative studies using industrial super-lac colours on paper as his medium.

The august male model wears slacks but is shirtless. He is very muscular and disfigured in a way that shows a pygmy-like torso with a crotch-like skull, tight, tensile, gestural jerks and a flowing mane of black hair.

Despite this fanciful description, Merose's figures are believable and full of animated life, pumped through the picture's veins in a direct, cartoon style. The grey-toned modelled figure is surrounded, almost bombarded, by black silhouetted images (interior accessories — lamp, table, basin, sculpture, etc.) in addition to a classical priddia set below the main frame which establishes the man as a real person, one who relates to a certain room with a penchant for



(Above) 'Requiem for a Bison,' one of Mordehai Moreh's etchings, now on show at the Gordon Gallery in Tel Aviv. (Bottom of page) Painting by Paul Kor

Maximum force, minimum means

specific cultural activities.

Merose is tightly tied to the contemporary trend of figurative expressionism. He combines Chicago's monster school approach with some of Baselitz's upside-down ideas and, in the large symbolically oriented narrative panels, Pollack's abstract drip.

Like so much of the new wave of painterly painting, images and messages are muddled and too personal to follow. The thread of narrative

Gil Goldfine

understanding is often thin, and so one is left with a feeling of being abandoned, left to appreciate, if possible, or hate, if necessary, the pure visual impact. With Merose, despite the tension and psychological frenzy, without knowing why and who, the experience is en-

joyable. (Julie M. Gallery, 7 Glikson, Tel Aviv. Till March 28.)

IF YOU easily accept the theatrical in art, exemplified by gently minored figures, hushed backdrops, unobtrusive props and perfectly balanced players in coordinated costumes (top hats, leotards, etc.) you will find paintings by Paul Kor just right. Figurative mannequins, at times robots or puppets, flow with a graceful swish surpassed only by a

pastel colour scheme that oozes harmoniously with fragrant reminders of sweets and flowers. The total effect, however, is strengthened by Kor's handling of light textures, transparent use of tints and an acceptable level of drawing and volumetric rendering in colour. In all instances, Kor glides along quietly, proposing sedentary, undramatic, surreal narratives. (Rosenfeld Gallery, 147 Dizengoff, Tel Aviv. Till March 28.)

A FIGURATIVE expressionist painter who pours on the pigment with abandon, Yehoshua Front uses every colour on the Grumbacher chart and his canvases are confused and battered, seen as a symmetrical kaleidoscope breaking apart. One is left with more bravado than planning and poor technique more than logical use of media or interesting, unique choice of subject matter. (Tova Osman Gallery, 100 Ben Yehuda, Tel Aviv.)

Audrey Bergner is a much better painter than her current watercolours show her to be. The subject is the British Isles, which she visited recently: sketch book views take the road from Hyde Park to Glasgow, and from Devon to Arran. The scenery is recorded, but without a sense of feeling for being there. Landscapes are thinly washed or overly scrubbed and clypsopics lack architectural character or interesting detail.

The atmospheric void is a result of Bergner's total consideration for the one stroke brushwork, the result being flat, watery gestures with insufficient underpinnings. Lack of desire to consider mass and volume is translated by light and shade leaves objects dry of tonal changes. (Levlik House Gallery, 30 Dov Hoz, Tel Aviv.)



Consuming concerns



(Above) Israel Consumer Council's Ada Levanon. (Below) Nuzhat Katzav of the Histadrut's CPA.



MARKETING WITH MARTHA

Ministry of Industry and Trade. Comparative testing of products is one of the council's main aims, though Levanon admits there is sufficient budget to do all the tests that are needed.

ISRAEL IS NOT the only country in the world where labour unions have their own consumer affairs departments. If, however, our Labour federation's Consumer Protection Authority is big and strong enough to rival that of the government itself, this is merely a reflection of the traditional strength of the Histadrut in Israeli life.

The authority, headed ably for many years by former Labour MK Nuzhat Katzav, occupies offices at 5 Ben Shaput St. in Tel Aviv, 61000, just behind the main Histadrut building on Arlosoroff. For advice, call 03-431651; for a complaint, 03-264034. In addition, on 03-431650 you can record a request for some general advice on comparative shopping. Throughout the country, the authority has branches at 53

local labour councils, 15 of them in the Arab and Druze sectors, with another 10 to open there soon. All of the authority's literature is published in Arabic as well as Hebrew.

Some of it is available in English too — which is unique in Israeli consumer activity. Credit is due to Dorothy Resnik of Jerusalem, a recent immigrant from the U.S. who volunteered to translate several of the authority's shopping guides, which tend to general market surveys and not results of comparative laboratory testing. Subjects available in English so far include top-loading washing machines, heating appliances, colour TVs, home-heating systems, and equipment and services for a new baby. The newest guide, on refrigerators, is only available in Hebrew so far.

It wasn't much of a surprise when Nuzhat Katzav told me that "inflation is the number one problem of consumers and consumer organizations today." What was a surprise was the list of figures the authority

economists compiled on the number of times prices rose for various foodstuffs during 1983: sugar, 21 times; rice, 20 times; oil, 15; margarine, eggs, dairy products, 13; chicken, 12 times. No wonder the consumer is hard-pressed to remember and compare prices, and is tempted not to bother. "Apathy is the enemy of the consumer," says Katzav. "Precisely in these times, we must check prices and quality. The consumer organizations must be strong, too. We cannot afford to break now."

ONE OF THE things a consumer organization can do is help citizens make good use of the network of Small Claims Courts, which encompass most of the country by now. These courts offer a speedy trial and decision in many types of cases in which the monetary claim does not exceed IS100,000 as of today. (The consumer groups have to fight constantly to have this ceiling figure raised, as — inexplicably — it is not index-linked.) The organization staffers can advise when to use the Small Claims Courts, and can help with preparing a brief, as these courts are meant to be used without lawyers. When they deem it necessary, representatives of the recognized consumer bodies can appear on behalf of a claimant. The two large bodies each use the services of two legal advisers apiece. They also deal with problems arising under the Standard Contracts Law (*hazini ahidin*) which govern the printed contracts used by the gas companies, appliance servicing firms, etc.

In order to get its message across, the Histadrut Consumer Authority designated the entire month of March "Consumer Month," with a wide range of information activities in factories, maternity hospitals, co-op supermarkets, and elsewhere. On its initiative, a special session devoted to consumer problems was held last week by the Knesset Economic Committee under its chairman, Labour MK Gad Yuhacobi, together with Katzav of the authority, and Barzilai of the council, who made good-natured gibes at one another throughout the meeting. Both stressed that legislation to protect the consumer had improved in recent years, but that enforcement had not always kept pace, in some cases because relevant ministers had not issued the necessary ordinances.

The authority gave the Economic Committee a lengthy memorandum of proposed improvements in the consumer protection law, one of the most popular ones would surely be the provision that appliance servicemen must specify the hour of their visit, not just the day. The council made only one formal proposal but an important one, also mentioned in the authority's list: that a "consumer cheque" be introduced for the advance payment on goods to be delivered at a later date. Such a cheque could not be passed on by a merchant to a third party. What happens now is that ordinary post-dated cheques get passed on exactly like cash, and if the merchant goes out of business, the customer may find himself without the goods or the money. New immigrants with special rights have often fallen victim to this situation. Admittedly, the consumer can protect himself today writing *lo sahir* (non-negotiable) on the face of an ordinary cheque. But many people aren't aware of this.)

THERE IS a third consumer group in Israel which would like to convince the public that "small is beautiful." The Israel Consumers Association is the country's veteran in the field, established nearly 30 years ago as an off-shoot of Wizo, but long independent and proud of it. The trouble is that with independence goes an almost entire lack of funds. Virtually its only source of income is from the "thousands of registered members" who actually pay their annual dues.

The office is open only twice a week, Sundays and Thursday, from 9 a.m. till noon. Its address is 35 King George, Tel Aviv, 61 2299, (03-285228).

Why would a consumer come to the tiny volunteer-run association when he could go to the bigger and more professionally-staffed council or authority? I asked the chairman, Haya Miner. "Because we are the only truly independent one, being neither government nor Histadrut," she replied. Besides, the association sometimes gets results when the others fail "because of our long-established reputation."

In advising on purchases, the association relies on overseas literature about foreign brands, and on their own long experience of local products. A problem with comparative tests, Miner observes astutely, is that they must be up-to-date to be reliable, and the local organizations lack funds to repeat their surveys frequently.

The association holds another unique distinction. It has always represented Israel on the world council of the International Union of Consumer Organizations, of which it was a founding member. Miner's term runs until late 1984, when she hopes to be re-elected. Katzav of the Consumer Authority asserts it is inappropriate for Israel to be represented on the world council by our smallest and weakest consumer organization, and she would like to see the authority and herself elected in its place.

THE BITTER BUSINESS Bureau of Tel Aviv celebrated its 25th birthday last month. It holds a curious position among consumer aid bodies, because it is not an organization of consumers *per se*; it is an association of 340 business firms dedicated to maintaining their good reputations, and in doing so helps iron out disputes with consumers. Its executive secretary is Adi Horowitz, who runs the office at 53a Allenby, Tel Aviv, 65 243, Tel. 03-288014 and 03-204051.

The BBB has just filled out a questionnaire from the Justice Ministry in preparation for possible legal recognition as a consumer organization. Its executive secretary, Adi Horowitz, tells me that it is the ministry that is pressing it to get official recognition because of its good work on behalf of consumers.

Outside Tel Aviv, only Beersheba has a Better Business Bureau, housed at the Negev Chamber of Commerce, 7 Hamuhtar (057-34222). But the Tel Aviv office is often prepared to help consumers in other parts of the country.

CAT OWNERS making plans to travel during Pessah may be interested to hear that Dog Farm, run by Denise and Aryeh Cass at Moshav Beit Halevi, Lev Hasharon 42 870, is opening what it calls a "cattery." It is the only pet's home in the country which operates a pickup and delivery service.

Correction: The proportion of pecans supplied to the local market via the Pecan Growers Institute is 65 per cent, and not as reported last week.

Martha Meisels.

הכזמן השביל